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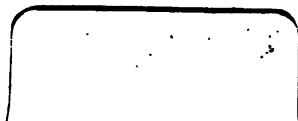
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CHURCH WORK AND LIFE
IN
ENGLISH MINSTERS

BY
MACKENZIE E. C. WALCOTT, B.D. F.S.A.

PREBENDARY OF CHICHESTER
AUTHOR OF 'TRADITIONS AND CUSTOMS OF ENGLISH CATHEDRALS'

'I have loved THY assemblies, I have mourned for the divisions of THY Church,
I have delighted in the brightness of THY Sanctuary. I have sought THEE in
courts, fields, and gardens, but I have found THEE in THY Temples'—*Lord Bacon*

VOL. I.
INTRODUCTION
CATHEDRAL CHURCHES of ENGLAND and WALES

WITH REPRESENTATIVE GROUND PLANS



London
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1879

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AND PARLIAMENT STREET

TO HER
WHOSE COMPANIONSHIP AND SYMPATHY
FOR MORE THAN TWENTY-FIVE YEARS
HAVE ENDEARED ALL PURSUITS AT HOME AND ABROAD
THESE PAGES ARE INSCRIBED

58 BELGRAVE ROAD, S.W.

PREFACE.

A FEW WORDS are due, as a matter of courtesy, as my introduction to the reader.

My object has been to produce a work in a small form, up to date, conveniently arranged, accurate in information, and of real utility; containing what I may call pencilled passages in a large mass of materials.

It is designed to meet the requirements of persons of all classes and opinions, and I have therefore, beyond a view of economy of space and condensation of my materials, drawn the line of my observations at the period of the Dissolution of the Religious Houses. I am therefore able to avoid details on the three most irritating topics which their after-history involves: the Reformation, the Great Rebellion, and Modern Restoration. Polemical, political, and personal matters being removed from it, my path will be found, I trust, void of offence to any one. I mainly repeople desolate sites, or give the history of buildings that have been spared; thus imparting life and animation to dull stone and wastes.

The acute reader will at once detect an apparent omission and oversight of matters collateral to the subject and of deep importance. Such I mean as the doctrinal

influence and significance of the development of chantries, confraternities, and shrines in their motives, accessories, and consequences ; the effect of the formation of prebends, the recognition of non-residence, and exercise of patronage upon the outer religious life ; the national or political bearing of the appointment of foreign or Crown nominees to vacant stalls ; the right of sanctuary ; the domestic necessities of the close or precinct met by becoming fortified ; and the change in the inner organisation wrought by the incorporation, in the fourteenth century, of the vicars, under royal license, the first grand but abortive scheme of new cathedrals in place of the monasteries dissolved, and the manifold alterations in the fabric and its accessories caused by the change in doctrines and rites at the period of the Reformation. The chapter was written, but has been abandoned from want of space. An abundant store of materials hitherto unused lies in muniment chambers and public depositories, to invite and fill the hand of sterling enterprise and research.

I have treated architecture under its highest form of beauty, namely, as expressive of devotional feeling. My view of the subject was limited to its popular and artistic side, the abstruse symbolism and ancient customs which explain the arrangements of the fabric and the buildings themselves with their moving history and lively memories, which constitute their peculiar glory, the special creation and heirloom of the Old World which the new will never rival, and can never reproduce. I have hinted also their connection with millions of human lives. Each building, moreover, has its tale of hope, joy, and grand

aims, sorrow, bitter disappointment, failure, all closed in death and oblivion—secrets which only the day of God shall reveal.

Those other points to which I have drawn attention would be more fitly dealt with in the ecclesiastical history of England, and have been treated in my ‘*Cathedrals*’ and ‘*Traditions and Customs of Cathedrals*,’ and other works.

I have selected the principal buildings and ruins which deserve the especial notice of the ordinary home traveller and church tourist, both from their architectural beauty, or the teaching of even shattered carving and masses of stone (the vile embroidery of ruins), and from the attraction of the surrounding scenery. For all practical purposes the series of ground plans will suffice. They represent the ancient arrangements, as far as they can be ascertained now after the occurrence of many a perplexing change at various times. Gough, with a sorrowful reproof to the want of sympathy in the antiquaries in his own day, said, ‘In most pursuits of life we labour individually for ourselves.’ Yet I venture to hope a better fate for these volumes, as great minds have shown that their theme is one of the grandest and most attractive which can engage an author’s pen or a reader’s attention. It is the moving story of glorious buildings, embracing the triumphs of religion and art, which ennoble human thought and raise it heavenward; of structures, teeming with great associations and historic recollections, at once our national pride and links between past ages and present times.

Questions of bulk and price enter largely now into the success of works of this kind; it was therefore indispens-

able not to add a superfluous page ; for the same reason I give no minute descriptions, which too often prove as tedious as technical, leaving it to the reader's own impressions to supply words appropriate to the moment and subject immediately before him. I have therefore sought to say hard things in simple words. Walter Scott for Durham and Holy Isle, Wilson at Furness, Southey at the sight of Lincoln, Borrow before Norwich, Wordsworth at Bolton and in King's College Chapel, Isaac Williams at St. David's, and Gray at Netley, have distanced all rivals in such art. No words, however, are adequate to the occasion. The builders, thinking ever of the Blessed City which St. John describes, shining on every side with precious stone and the rarest material, took it for their model when they designed a house of God as worthy as they could make it of His sovereign majesty.

As an intimate acquaintance with the names of works of authority and value in any branch of literature is one of the most tedious acquisitions of a student, the best manuscripts and books of reference and illustrations had for many years been sought out in many quarters, for no single library sufficed ; these are mentioned in the subjoined list ; whilst a concise and easy introduction on church and conventual arrangement, without technical or archaic terms, will, I hope, supply the traveller's need when a library is not accessible.

All ' can see a church by daylight ; ' but I venture to note for willing eyes and ears the special beauty and latent interest which escape the hasty passer-by in these masterpieces of the creative faculty manifested in its brightest

intelligence, because inspired by fervent devotion, with thoughts rising to the Source of all beauty, and with a sense of companionship with the Unseen. For this cause I have drawn attention to the influence of symbolism on religious art. The parables of the earth had received interpretation. On the midnight heavens, as a celestial scroll, the stars were ranged, it was said, after the manner of written characters, to set forth the wonderful works of God to all those that knew how to read them. So, too, the builders saw Him in all things, they designed a stately habitation as His witness, and this was the secret of success in their handiwork, the stone that turned all to gold.

These volumes, an epitome of the collections of years, not a mere analysis or compilation, were written purely from a wish to be of use to others. I have concentrated upon them original research and independent study among new and manuscript sources of information, without which no historic work can be thorough or last. Mine is a congenial labour, undertaken at the instance of several friends, to whose advice and recommendation I was bound to bow. They are memorials of long and pleasant work, recollections of bright summer holidays and happy journeys, of intercourse in the past with great masters of such lore, and present links with friends, whose number, alas! each year lessens; so that if I may find a welcome among unknown familiars, and serve them as an unseen companion and guide, my object will be attained in full.

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*G(ough) MS. K(ing's) Collection. B(uck's) Views. * Grose's
Antiquities.*

BANGOR.—Browne Willis, 1721. G. G. Scott's *Reports*, 1866–1870. *Arch. Camb.* N.S. i. 1850. 2nd Ser. i. *Satirists of Twelfth Century*, i. 212. Sir R. C. Hoare's *Gir. Camb.* ii. 95.

This church had a special Use or Rite. Besides dignitaries, five canons.

BATH.—*Monumenta Vetusta*, Carter, 1798 J. Britton, 1825. *Gent. Mag.* ii. N.S. 213. R. Warner, 1801. Rawlinson, 1719–1778. *Ben. Coll. MS.* 111. *Bath Herald*, March 1879. W. Wyrcestre. (K.) Davis. St. Elphege and the learned traveller Adelard (1150) were monks.

BRISTOL.—*Journ. Arch. Inst.* xx. P. Leversege, 1854. *Somerset Arch. Soc.* xiv., ii., xx. J. Britton's *Cathedrals*. Browne Willis, and *MS.* xliii. 87. *Proc. Arch. Inst.* Bristol vol. pp. xlvii. l. *Augm. Off.* 494. Sir G. G. Scott's *Report. Journ. Brit. Arch. Assoc.* xxxi. *Ecclesiologist*, xxviii. 194. *Stat. Lamb. MS.* 734. H. H. Norris. *Building News*, Oct. 20, 1876. (K.)

CANTERBURY.—Prof. Willis, 1845–1869. *Archæol. Cantiana*, vol. vii. J. H. Parker, 1866. *Proc. Roy. Inst. Brit. Arch.* 1862. J. Britton's *Cathedrals*. J. Dart, 1725. W. Gostling, 1777–1825. W. Woolnot, 1816. E. Hasted, 1778–99. Batteley's *Somner* (1640) 1703. T. Willement, 1827. C. Wild, 1807.

CARLISLE.—R. W. Billings, 1840. C. Purday, 1859. A. C. Tait, 1859. Lysons' *Cumberland.* *Gent. Mag.* xi. 516. Browne Willis. Jefferson, 1838–42. *Cumb. Antiq. Soc.* vol. ii. p. ii. 1876. Stubbs, ii. 13. Hearne, ii.

CHESTER.—C. Wild, 1813. *Journ. Brit. Arch. Assoc.* vol. iv. 157. J. H. Parker, 1863. Lysons' *Cheshire*. Browne Willis. W. W. Mortimer, 1848. G. Cuitt, 1815. G. Ormerod, 1819. *Stat. Harl. MS.* 2703. (K. B.)

CHICHESTER.—*Archæologia*, xlv. i.; Prof. Willis, 1861. *Journ. Brit. Arch. Assoc.* vols. xvii. xx. J. Dallaway, 1815. Sir G. G. Scott's *Report*. Br. Willis, Bodl. MS. xlv. 262. *Ant. Cab.* vi. T. Valentine. (K.).

Besides dignitaries, thirty-one canons. The abbot of Grestein had a prebend.

COVENTRY.—Dugdale's *Warwickshire*, ed. Thomas, 1730. *Coventry*, 1765. *History*, 1810. W. Reader in *Gough MS.* 572. Sharp, Fretton.

DURHAM.—R. W. Billings, 1843. *Proc. Arch. Inst.* Northumberland vol. *Journ. Brit. Arch. Assoc.* vol. xx. 197, xxii. G. Ornsby, 1846. *Monumenta Vetusta*, Englefield and Carter, 1801. *Rites*, 1842. Browne Willis and MS. xlv. 259. J. Raine, 1836. *Stat. Cotton MS.* Tit. A. xvi. and *Harl.* 1594, 1743. Lamb. 688. (G. K.)

ELY.—D. J. Stewart, 1868. J. Bentham, 1771. W. Stevenson, 1817. Hearne, i. G. Millers, 1807. J. W. Hewitt, 1848. *Journ. Brit. Arch. Assoc.* xiv. and xlv. 261. Peacock's and Goodwin's *Reports*. Browne Willis. Sir G. G. Scott's *Report. Ben. Coll. MS.* 120. *Ant. Riv.* iv. *Stat. Cath. Comm. Rep.* *Cole's MSS. Brit. Mus.*

EXETER.—Archd. Freeman, 1874. Britton's *Cathedrals*. G. Oliver, 1861. J. W. Hewitt, 1848. *Monumenta Vetusta*, 1797. *Collect. Archæol.* vol. ii. H. C. Englefield, 1797. Br. Willis, xlv. 186. W. Wyrcestre. *Stat. MS. Harl.* 1027, 1358. MS. Plan, Harrington, (K.)

GLOUCESTER.—H. Haines, 1867. Britton's *Cathedrals. Monumenta Vet.* 1807. F. S. Waller, 1856, and MS. Plan. T. D. Fosbrooke, 1819. Browne Willis. *Augm. Off.* 494. Hearne, ii. 6, 32. *Stat. Lamb.* 429, 566, 788. Atkyns' *Gloucestershire*, 164. M. H. Bloxam in *Glow. Chron.* Sept. 15, 1866. (K.)

There was a see here in the fifth century.

HEREFORD.—*Journ. Brit. Arch. Assoc.* vol. xxvii. J. Merewether, 1842. Britton's *Cathedrals*. J. Rawlinson, 1747. J. Duncumb, 1804. F. T. Havergal, 1863. Price, 1796. Browne Willis. Prof. Willis's *Report*, 1842. Sir G. G. Scott's *Report. Journ. Brit. Arch. Assoc.* xxvii. *Benet. Coll. MS.* 120. *Archæol.* xxxii. Hearne, ii. 7. *Stat. Harl. MS.* 4343, 2683. *Camb. MS.* 730, 847. *Hargrave MS.* 246, 357. J. Severn Walker's *Plan*. (G. K.)

Besides dignitaries, twenty-eight canons, twenty vicars choral, and two were abbots of De Lyra and Cormeilles. It had a special Use.

LICHFIELD.—*Journ. Arch. Inst.* xviii. 1861. Britton's *Cathedrals*. T. Harwood, 1806. Browne Willis. T. Abingdon, 1723. Sir G. G. Scott's *Report. Reliquary*, vii. 249. C. Wild, 1813, *Stat. MS. Harl.* 6127. *Monasticon*. (K.)

Besides dignitaries, twenty-seven canons.

LINCOLN.—Britton's *Arch. Antig.* vol. v. *Journ. Assoc. Soc.* vol. iv.; xii. 186. *Hist.* 1771. W. B. Brooke, 1848. C. Wild, 1817. Browne Willis. Peck's *Desider. Curiosa*, ii. J. Britton, 1837. *Lincoln Excursion of the Archit. Assoc.* 1870. *Architectural Notes*, 1848. Garvey, 1844. *Vetusta Monumenta. Building News*, Feb. 8, 1878. S. Pegge. *Gough MS.* cccxvii. Browne Willis. in MSS. Bodl. Libr. *Gough MS.* 313, 322. *Lincoln*, 15. *Stat. Bp. Wordsworth. Harl. MS.* 6954. *Reg. Glasg.* 169. Wilkins, i. 537. (K.)

Fifty-two canons besides dignitaries. It had a special Use.

LLANDAFF.—Browne Willis, 1718. Bp. Ollivant's *Account*, 1860. Sir R. C. Hoare's *Gir. Camb.* i. 138. Dean Conybeare's *Memoir. Add. MS.* 29, 949. *Liber Landavensis*, 1840. *Arch. Camb.* 2 Ser. 1. (K.)

Besides the dignitaries, twelve canons, the archdeacon being president.

MANCHESTER.—Britton, *Arch. Antig.* vol. iii. J. Whitaker, 1773. *Religious Foundations of Manchester*, 1830. *Doc. of the Wardens*, 1713. Hollingworth, 1839. J. Palmer, 1834. Hibbert, 1830. Winkles: Warden and eight chaplains.

MAN. ST. GERMAN'S.—*Journ. Arch. Inst.* vol. i. J. G. Cumming. A. Heale. Browne Willis.

NORWICH.—J. H. Parker, 1847. F. S. Madders, 1853. *Journ. Arch. Inst.* vol. xxxii. Blomefield's *Norfolk*, vol. iii. Harrod's *Gleanings*, 1857. Britton's *Cathedrals. Stat. Turner MS.* 136. *Custumal in Benet. Coll. Building News*, July 5, 1878. R. Taylor, 6. Goulburn's *Anc. Sculptures*, 1876.

OXFORD.—Ingram's *Memorials*. Britton's *Cathedrals*. Browne Willis. Plan in *Journ. Arch. Inst.* ix. 150. Wood's *Annals*, ed. Gutch. *Addit. MSS.* 27, 765 E. W. Wyreestre. *Archæol.* xlii.

PETERBOROUGH, mitred (21 Rich. II.).—S. Gunton, ed. Patrick, 1686. *Journ. Arch. Inst.* xix. 134. W. Strickland, *Painted Ceiling*, 1849. F. A. Paley, 1849. *Journ. Assoc. Soc.* vol. ii. P. Whalley. Bridges's *Northants*, 1791. O. Davys. R. Craddock, 1854. Browne Willis. Britton's *Cathedrals. Building News*, July 5, 1878. *Ant. Itin.* iii. *Stat. Dean Butler. Custumal at Lambeth.* (G.)

RIPON.—*Journ. Arch. Inst.* vol. xxxi. *Archæol.* xvii. R. Walbran, 1859. Hearne, i. 17. Browne Willis, xlv. 93. *Itin.* vi. *Journ. Assoc. Soc.* v. 60. Farrer, 1801. T. Gent, 1733. *Stat. Cath. Comm. Rep.* Winkles.
Seven canons.

ROCHESTER.—J. Thorpe. *Registrum*, 1769. *Customale*, 1788. Rawlinson, 1717. *History*, 1717, 1772 and 1817. *Journ. Brit. Arch. Assoc.* vol. vi. 309, 316; ix. 271. W. R. Rye, 1861. T. Fisher, 1772. *Ant. Cab.* ii. S. Deane, 1817. Br. Willis, xlv. 255. Deane, *Gough MS.* cccix. Hearne, ii. 28. *Gent. Mag.* xv. N.S. 688.

ST. ALBANS.—J. P. Neale, *Viens*, 1 (G. K. B.). *Add. MS.* 29, 925. J. Neale, 1877. Buckler, 1847. *Vetus. Mon.* 1813. R. Gough, 1816, and MS. 274. E. W. Brayley. R. Barnet. *Building News*, Feb. 8, 1878, xviii. 157. Hearne, ii. 24–27. P. Newcome, 1795.

ST. ASAPH.—Browne Willis, 1720, and MS. xlii. 92. *Archæol. Camb.* N.S. vol. v. 1854, p. 279. Sir R. C. Hoare's *Gir. Camb.* ii. 153. *Collectanea Topogr.* ii. 255.
Besides dignitaries, thirteen canons.

ST. DAVID'S.—Jones and Freeman, 1856. G. G. Scott's *Reports*, 1862–1869. Br. Willis, 1716. Sir R. C. Hoare's *Gir. Camb.* ii. 33. *Add. MS.* 29, 940. *Arch. Camb.* 4 Ser. v. 289. C. Norris, 1811. J. Lord's *Plan*.

Nineteen canons; the præcentor being president (till recently), the Queen is first cursal canon.

ST. PAUL'S.—Dugdale, ed. Ellis, 1818. W. Longman, 1873. *Stat. Registrum*, ed. Dr. S. Simpson. Milman's *Annals*.

The Use of St. Paul's was prescribed in the Foundation of Carlisle and Peterborough. Thirty canons, besides dignitaries.

SALISBURY.—Hatcher, 1843. W. Dodsworth, 1814. F. Price, 1774. T. H. Wyatt, 1843. *History*, 1719. *Journ. Brit. Arch. Assoc.* vol. xv. *Add. MS.* 29, 925. Britton's *Cathedrals*. Sir G. G. Scott's *Reports. Stat. Tanner MS.* 327. *Harl.* 1001, 6985, 6127. Ledwich, *Ant. Sar.* 1771. R. Rawlinson, 1719. *Wilt's Arch. Journ.* ii. 83. Gough's *Drawings*. Br. Willis MS. xlv. 257. Hearne, ii. 9. 'Old Sarum,' *Gent. Mag.* ii. N. S. p. 143; iv. 143, 540, 640. (K.)

The Use of Salisbury was followed in the south of England and in parts of Ireland and Scotland. Besides dignitaries, forty-five stalls. Two were the abbots of Montburgh (for Lodres) and Sherborne.

WELLS.—*Somerset Arch. Soc.* vol. i. 63; xi. 193; xii. 4; xix. J. H. Parker, 1866. W. Phelps, *Hist. of Somerset*, ii. 1839. Britton's *Cathedrals*. Prof. Willis. *Proc. Arch. Inst.* Bristol volume, pp. xxi.—xxxi. E. S. Cole. *Eccles. Documents*, 1840. Br. Willis, xxxviii.; xli. 101. *Stat. Harl.* 6903, 1612. *Lamb. MS.* 729, 735. *Add. MS.* 29, 922, and 29, 926. W. Wyrcestre Hearne, ii. 15–21.

Besides dignitaries, forty-three canons, with a provost who paid the Combe prebendaries. Two were abbots of Muchelney and Athelney.

WESTMINSTER.—W. Wyrcestre. G. G. Scott, *Gleanings*, 1863. W. Widmore, 1743. *Journ. Arch. Inst.* xxxiii. J. Dart, 1726. Ackerman, 1812. *1st Rom. Land Rev. Off.* 1114. J. R. Neale, 1823. Stanley's *Memorials*. Cotton MS. Titus, A. viii. *Stat. Rep. Cath. Comm.* Lond. and Midd. Arch. Soc. iv. p. iii.

A see, 1540–50.

WINCHESTER.—*Proc. Arch. Inst.* Winchester volume, 1845. Bishop Milner, 1798. T. Warton, 1773. B. Woodward, 1858. Britton's *Cathedrals*. Br. Willis MS. xli. ii. *Augm. Off.* 494; *Stat. Gough MS.* 268. *Harl. MS. Archaeol.* xlii.

WORCESTER.—*Prattinton MS.* in the library of the Soc. of Antiq., Lond. *Journ. Arch. Inst.* vol. xx. 273, 339. *Proc. R. Inst. Brit. Arch.* 1863. Abingdon, 1723. Britton's *Cathedrals*. *Register Camd. Soc. Publ.* C. Wild, 1823. V. Green, 1796. W. Thomas, 1737. J. Noakes, 1866. Browne Willis. *Stat. MS. Gough*, 2385, DLXXXVIII. MS. Rawlinson. *Gent. Mag.* xiii. N.S. 422.

YORK.—*Proc. Arch. Inst.* York vol. 1846. G. A. Poole, 1850. F. Drake, 1736. *Surtees Soc. Publ.* vol. xxxvi. Browne Willis. Britton's *Cathedrals*. J. Browne, 1847. C. Wild, 1809. Fabric Rolls, 1862. *Stat. Harl. MS.* 6971, 4200. *Monasticon*.

Besides dignitaries, twenty-five canons, two of whom were the priors of Nostell and Hexham. It had a special Use.

For the modern organisation of Cathedrals see my 'Cathedrals,' and 'Traditions and Customs of English Cathedrals.'

I have printed the full inventories of Westminster, St. Alban's, Durham, and Winchester elsewhere.

The Views in Storer's 'Cathedrals' are often of interest.

CHURCH WORK AND LIFE

IN

ENGLISH MINSTERS.

PART I.—ARCHITECTURAL.

THE EARLY CHURCHES OF ENGLAND.

1. Two Styles: Oblong (Basilican or Roman) and Cruciform (Norman).

THE earliest church (Kyriake, the Lord's House, A.S. Cyric, O.E. Kirk) of which we have historic evidence in England was the old Basilica of the Roman Christians at Canterbury, which King Ethelbert on his conversion permitted St. Augustine to reconsecrate.

It continued to be the model of all other churches until the time of Edward the Confessor, who introduced at Westminster the new Norman style. This was an independent development of the basilica, cruciform in shape, with a central tower, which became an example for the future, and caused the removal of the earlier and smaller buildings.

The Roman Basilica, or Hall of Justice, was an oblong building, with rows of pillars, and covered galleries at the sides; it ended in a semicircular platform forming the tribunal of the judge. In time the Christians built at the opposite end a porch

(*narthex*, ferula, a rod) as the place of discipline for penitents, and a colonnaded court (*atrium*), the prototype of the later cloisters, with a fountain in the centre of it. As late as the thirteenth century the term basilica remained in use in a new sense as 'the palace of the great King.'

The contrast between the two English styles may be traced in the small pre-Norman crypts of Ripon and Hexham, and the later vast subterranean churches of York, Gloucester, Rochester, Winchester, and Worcester.

Of the churches, before the coming of Austin the monk we simply know the fact of their existence. When there was no actual building the worshippers assembled round a cross. Of those which were erected previous to the arrival of the Norman we possess only slight information.

2. Stone takes the place of Wood in Churches.

There was an old adage applying to the early times, that then there were wooden churches and chalices, and golden priests. It was only by degrees, as in Bishop Egwyn's church at Evesham, that the Roman method of building with stone took the place of the British custom of erecting churches with timber. Such were the churches of Jarrow and Monkwearmouth, built by Benedict Biscop, with the aid of masons from Rome, in 680; and such those of York, Ripon, and Hexham, built by St. Wilfrid also in that century.

Biscop first employed French glaziers and Italian masons and painters. At St. Peter's, Wearmouth, in the centre of the ceiling, were portrayed SS. Paul, Mary, and the Eleven; at the north were scenes from the Apocalypse, and from the Gospel history on the south side, whilst in St. Mary's Chapel were seen type and antitype, Isaac carrying the wood of sacrifice and the Man of Sorrows bearing His cross; the brazen serpent in the wilderness and our Divine Redeemer nailed to the tree on Calvary. The minster of Paulinus was a place of foul birds and noisomeness when St. Wilfrid repaired it with porch (apse) and pillar worthy of Roman art, leading the roofs and glazing

the windows, which hitherto had been closed with linen cloth or perforated boards, and whitewashing the walls so that they shone like driven snow—a precedent followed whenever the ordinary plaster was not relieved by colour. At Peterborough even in the thirteenth century many of the windows were filled with wattle-work or straw.

St. Wulstan at Worcester is said to have wept when he saw the monks ready to remove from the old cathedral built by Oswald and enter his own goodly church of St. Mary. 'Our innocent and devout ancestors,' he said, 'knew not how to build pompous structures, but served God under such roofs as they had.' The parish church of Brixworth, still existing, was originally a stone Roman basilica of the fourth or fifth century. At Wroxeter (*Uriconium*), the foundations of another basilica have been laid open, which is said to have measured 180 ft. x 82 ft., with a tower 92 ft. high, and at the west end was a western cloister with chapels round it. We may gather from the descriptions which have been preserved to us, that these pre-Norman churches, though inferior in dimensions and decorations, yet had crypts, triforia, clerestories, capable of accommodating a 'multitude of worshippers,' and central towers.

(1) Masons from Rome built a stone vaulted church at Ripon in 674 for St. Wilfrid, and according to Eddi's description it must have rivalled his 'Marvel' at Hexham, the finest church then on this side the Alps, so that in the eyes of strangers coming from Italy it seemed to vie with the splendid monuments of their own cities. It consisted of a nave with aisles and polished shafts built in three storeys, and a round-ended sanctuary covered with wall paintings and erected over a crypt having secret cells and subterranean oratories. (2) In the old Cathedral of Canterbury, the presbytery was built as an elevated platform over a crypt or confession which had St. Dunstan's altar before the entrance. At the east end of the presbytery was the high altar; the west-end stairs led down from the elevated platform into the choir of the singers, which was extended into the nave. On each side of the nave, and projecting beyond the aisles, were two towers like a transept. At

the west end was St. Mary's Chapel, with the bishop's chair behind the altar. (3) King Ethelbert's abbey church had two porches or transeptal apses of SS. Augustine and Martin, and a central altar of St. Gregory. A detached eastern chapel of St. Mary in the crypt, which had a circle of 'porches,' was incorporated with the minster by the later abbots. (4) Ramsey in the tenth century had a central and western towers. (5) Bishop Athelwold in 980 built a church at Winchester with a central tower having a glittering weathercock, chapels and crypts below the high altar. (6) The cathedral of Old Sarum, 280 ft. long, was square-ended, cruciform, and triple-towered.

Beside the precious illuminations in MSS. and descriptions by the chroniclers we have tangible evidences. The age is unknown of 'the Minster' in the district of 'the Saints' near South Elmham; it was built of unwrought stone in the form of an apsidal oblong, and measures 60 x 25 ft. St. Laurence's church, at Bradford-on-Avon still stands. It was, according to William of Malmesbury, the work of St. Aldhelm, who in 675 erected that noble abbey on the site of St. Maidulph's, which the historian saw standing within the precinct among four other churches, a stately example of the style of its period, and exceeding in size and beauty every other church hitherto seen in England. The smaller churches of Worth, Sompting, Barnack, and in Dover Castle serve as graduated scales to suggest what the appearance of the larger minsters must have been. Up to 1112 the ancient church of Llandaff measured 28 x 15 + 20 ft., and had aisles, and an apse which made the total length 40 ft.

3. The Ground Plan of a Church.

(A) ITS SYMBOLISM.—It is impossible to appreciate at its just value the harmonious adjustment of the parts of a large church without due acquaintance with the great principles and fundamental rules which guided the architect in his design. They consist in the employment of two geometrical figures, the aureole or oval, and the triangle, both of which bore a mystical meaning. One was the representation of rays of light emanat-

ing from the standing figure of our Blessed Lord (also portrayed by the groups of chapels round an apse), the other was the symbol of the adorable Trinity, and a combination of both gave the shape of the Cross, the sign of our salvation.

The oval made by the intersection of two arcs of a circle drawn at 102 degrees gave the length and breadth of the church. A series of equilateral triangles, raised on a ground line or base, determined the height of the different stages of the elevation, the aisles, the vaulting of the middle alley, the tower and spire. The triplicity patent in the three main branches of the cross—the nave, choir, and transept; in the three divisions of the length, into nave, choir, and presbytery; of the height vertically in (1) base or ground, (2) blind, and (3) clear storeys; of the breadth into three collateral alleys, may be detected by a careful observer in the grouping of the shafts, and of ribs on the vault.

The free employment of the other perfect numbers, seven and four, is also very perceptible. In an accurate ground plan which satisfies the eye there will be found seven divisions east and west of the central point, and four on either side of it. The position of the internal rows of pillars, and of the outer walls and buttresses, was obtained by dividing the space included within the oval into squares, at the intersection of which the pillars were placed.

To the ancient the precision of the motion of the heavenly bodies seemed a march to the music of the spheres; to the designer in the Middle Ages the rhythmical symmetry and meaning of the church was, as it were, a symphony in stone. The great Italian poet describes a pilgrim entering with breathless awe, and hoping some day to tell its goodly state. It is a natural emotion on entering a building venerable with noble thoughts, exercising a strange fascination in the remembrances of the past which are woven into its stones, in its soul-enthralling grandeur, in its majestic significance, as if built for eternity. But we require to know, however imperfectly, what is higher than material beauty or sublimity of architecture, the secret of its mystical language, conveying to the eye evangelical lessons

in symbolic figures, which was sometimes carried so far as to give a positive deflection to the lines of the church walls at its east end, to represent the drooping head of our Redeemer on Calvary. This is the case at Lichfield, Whitby, York, Norwich, Peterborough, and was also originally the plan at Old St. Paul's and Lincoln. The second transept, whether at the end or in the midst of the presbytery, portrayed the scroll above His head, and in the western chapels of Lincoln the figures of the Blessed Mother and the beloved disciple might be drawn. As in the elder Church (*Heb.* viii. 5; *Acts* vii. 44; *Exod.* xxv.; *1 Chron.* xxviii. 19; *Ezek.* xli.) a divine pattern was followed in the responsive song (*Is.* vi. 3; *Rev.* iv. 8), the white-robed choir (*Rev.* vii. 9, 17), the choral worship, the harmonious minstrelsy, and the offering of sweet odours (*Rev.* v. 8) as one with the archangels' anthem and the company of heaven using their very words. Let it suffice to say that all parts of the church in (1) its arrangement (*Psa.* cxix. 25; *Prov.* ix. 1; *1 Tim.* iii. 16; *Galat.* ii. 9; *2 Cor.* vi. 16; *Ephes.* ii. 19, 21; *Rev.* iii. 12, iv. 4) from the double portal (*St. John* x. 9) under the shadow of the rood or cross (*St. Matt.* xvi. 8; *Acts* iv. 22) to the seats round the altar (*Rev.* viii. 3, v. 6) and the crypt below it (*Rev.* vi. 9), and (2) in its ornamentation, as in the sevenfold branch or chandelier (*Rev.* iv. 5), the font for the crystal sea (*Rev.* iv. 6; *Titus* iii. 5; *Eph.* v. 26), the inner chancel screen, or the Lenten veil for the transparent rainbow veil (*Rev.* iv. 3), or the crown of light (*Rev.* xi. 4; *Zech.* iv. 11, 14) let down from above, were designed to speak to the observant eye as types of this world, the church militant and triumphant, and the hereafter, a recondite but beautiful system of symbolic and mysterious lore (*Heb.* viii. 5; *Hab.* ii. 11), elaborated by a devout fancy, and speaking directly home to a thoughtful, sensitive, and reverent mind—a 'divine spirit diffused through forms of human art.'

The bird of warning glittered on the top of the spire, which resembled hands conjoined in prayer, whilst the twin towers of the transept or west front seemed to be the two palms of a worshipper outstretched to heaven. The coming of our Lord

was carved upon the imperial front of Wells, and painted round the walls of the incomparable chapter-house of Westminster. At Tewkesbury the bosses of the vaulting show the scenes of our Lord's life from the Nativity to the Ascension, with angels on the sides singing to musical instruments the song of Moses and the Lamb. If completed with the colouring which formed part of the design, it would be the finest series in England.

Much of this symbolical design, no doubt, was due to the rich imagination of the East, which has called even doors by significant names—the angelic between the choir and nave, the holy between the bema and choir, the royal between nave and narthex, the beautiful the outer gates of all, in that Byzantine form of the basilica which grandly covered the central space with a skylike canopy, the dome; whilst the detached tower was removed, with fine perception of effect, from the side of the west front, in direct though unsuspected imitation of this important crown of beauty.

The builders prayed before they designed, and worshipped whilst they wrought. They at times ran wild with joy over a beloved work. To them a church was a consecrated building (*Ps.* xi. 4, xcv. 2; *Is.* lx. 13, 14; *St. Matt.* v. 28; *Heb.* xiii. 10; *Rev.* xxi. 3; *St. Mark* xi. 17; *1 Cor.* xi. 22, xiv. 23, 25). It was instinct with speech (*1 Chron.* xxviii. 12; *Hab.* ii. 11; *Heb.* viii. 5; *Ezek.* xii. 10), a tree of life planted in paradise; sending its roots deep down in the crypt; rising with stems in pillar and shaft; branching out into boughs over the vaulting; blossoming in diaper and mural flora; breaking out into foliage, flower, and fruit, on corbel, capital, and boss. Those glimpses of unearthly presence, those communings with the world unseen, which take the form of legend and vision, were the results of their constant belief that they were in the house of God, within the gate of heaven; that in the moment of dedication the doors had lifted up their heads proudly, and the King of Glory had come in, according to that minute and sublime ritual which made the outward consecration of the fabric in every detail symbolical of the inward sanctification and grace in those who worshipped therein, as the procession of the Twelve Tapers

anticipated the eternal lights and bright mansions wherein do rest the souls of saints. On every spot where it was possible an altar was placed ; lights never quenched, or burning by the gift of the house made a perpetual day, even in hours of utter darkness ; the atmosphere was rendered pleasant by the sweet smell of the rush which hundreds of feet crushed upon the floor ; and the faint odour of incense, symbolical of that which was offered in the orisons of the courts above, penetrated into the favourite nooks and familiar recesses, made choice of as sacred to habitual meditation. From before break of day till the sun set there was scarcely an interval of time without some service being audible. At night the watchers went their rounds, and the building was never for one moment left wholly empty. The misty depths seemed filled with a luminous cloud, and the far distances to be capable of indefinite dilatation. The very effigies seemed to be praying in their sleep. The bodies of saints in the windows, luminous and transparent, seemed already to have undergone a wondrous change. The imagery portrayed the communion of saints, fellowship with a cloud of witnesses, and examples of holy life (*Heb.* xii. 1 ; *St. James*, v. 10 ; *1 St. Peter*, v. 3 ; *1 Cor.* xi. 1 ; *Phil.* iii. 17, iv. 9 ; *1 Thess.* i. 6 ; *2 Thess.* iii. 9), and angels, combining the anthems of the hosts of heaven with the songs of human praise (*1 Cor.* xi. 10 ; *Ecc.* v. 6 ; *Rev.* v. 8, viii. 1). At Queen's College, Oxford, at the two St. Mary Winton Colleges, at St. Paul's School, and at Sion, as by the monastic rule for a community, the number of the inmates was fixed in allusion to some scriptural type or the faithful followers of our Blessed Lord. So familiar was the converse with the unseen that, as in the ecstatic trance of Fursey at Cnobbesburgh, the predecessor of Dante in a visit to the world of spirits, the veil seemed for some to be withdrawn so that they might catch glimpses of what lay behind it, and the far sound as of sweet music sung by the blessed inmates within. Such was the vision of fair women with veils of light which the shepherd saw kindling the woodland glade of Evesham ; such the monk's sight of a saintly celebrant and mitred ministers who sang the midnight service at

Durham ; such, too, the Lambeth ferryman's adventure with the stranger who crossed in his boat to consecrate Westminster before the day broke ; such were the wonders of the sacristy of St. Mary in St. Augustine's, Canterbury, where the walls sounded to celestial harps and angels' song, and St. Dunstan heard the chant of blessed Adrian among the choirs of heaven praising God, and the voices of the Virgin Mother and her maidens singing in alternate strains exceeding sweet the psalm 'Cantate Domino.' Material things were made to act upon the soul. The Root of Jesse, and rose marigold, typical of the Royal Divinity, appeared in the form of rich windows ; the trefoil, a lily of His humanity, was seen on all sides in tracery. The lion of the Church's strength and the mystic creatures, typical of the Incarnation, appear as talismans guarding the doors, which represented preaching, baptism, and unction. The animal forms illustrated the hymn *Benedicite*, and the psalm of Creation (*Ps. cxlviii.*). At Lincoln to the builder's eye the square stone represented dogma white as purity, bright as wisdom ; marble was the church, and the luminous windows were her clergy. The northern rose was the dean's eye, watching against the approach of the fiend (*Is. xiv. 13*), and the southern rose the bishop's eye, inviting the soft blowing of the Spirit. At St. Alban's, before the Leaning Crucifix, bending as though to gather souls within the folds of his love, stood pillars, which denoted love to God and love to man ; the bases were humility and virtue, and the capitals charity and honour ; one of the shafts was grey, as the dust of which man was made, the other was red, like the victorious wounds of the Second Adam. Angels hovered above, holding the solemn legend 'God crowns in man nought but His own gifts.' In the gargoyles outside the churches, hideous monsters, like unbelievers and evil livers, mental deformity being made visible by physical ugliness, seemed flying away with mocking pains. Of a more curious kind were the carvings freely introduced, not only of sacred subjects, but strange, fearful, and grotesque figures, illustrations of popular lore and ordinary life, or of sin in its dark places, and examples even of bitter satire and broad caricature, whilst

heraldic decoration was profusely used in memory of distinguished benefactors and in fixing the dates by the addition of armorial bearings of eminent builders, as not out of place in the national structure frequented by all comers. The metrical headings to the Calendar of holy days suggested other illustrations. The signs of the zodiac sculptured round a central sun above doors, and the works of the seasons painted on ceilings, bore reference to the witness of nature to her Creator, and the hallowing of human life by the Son of Man,—the vicissitudes of daily life and the events of the year being brought into direct relation with the scheme of divine salvation. The earlier doorways showed human joy round the figure of our Lord, as at Ely and Durham. In some churches the vaults were painted with blue, and covered with golden stars, and angelic minstrels were introduced in windows and carvings still more vividly to bring all heaven before the eye.

It is quite possible that the beautiful curves of flying buttresses, resembling strong hands and bowed arms, which at once adorn and bear a building up, suggested the graceful story, that unseen helpers wrought whilst workmen slept, and fair walls arose to the music of celestial harmonies rather than under the ringing stroke of axes and hammers.

(B) ITS FORM, STRUCTURE, ARRANGEMENT, AND FURNITURE.

In the Basilica a triumphal arch divided the sanctuary from the nave, in the centre of which was an enclosed choir. The Eastern church still preserves this arrangement, by a screen at the entrance of the sanctuary covered with pictures, and hence called the Iconostasis. In the Western church the structural division known as the Rood-screen was placed between the choir and nave. At St. David's, however, now existing, and formerly at St. Alban's, a sanctuary-screen, corresponding to the Oriental iconostasis, parted off the choir from the sanctuary. The ordinary altar-rails form a similar division. In some few of the Early English monastic churches where the nave was of extraordinary dimensions, as at Ely, Peterborough, and Norwich, the apsidal eastern arm, usually of three bays, continued to form the presbytery, and the choir was a mere enclosure in the

nave, by direct imitation of the basilica. So it continues at Westminster and St. Alban's. The naves of smaller dimensions, as at Chichester, Hereford, and Durham, were left free from stalls. The secular churches introduced a new arrangement; the choir was removed out of the nave, as at York, (old) St. Paul's, Lincoln, Wells, Exeter, Salisbury, and Lichfield, eastward of the crossing, and within the space under the tower at Chichester, St. David's, and Hereford. Most of the monastic cathedrals adopted the plan also, but with this modification, that the choir was partly extended into the nave.

We have now to deal with churches erected since the middle of the eleventh century. These were built in the form of a crossing. The central point where the four arms meet is the cross. Westward of it is the nave; eastward are the choir, the place of the stalls, and presbytery, the void space between the choir and reredos; and on either side, north and south, is the transept, with its two wings or arms, giving a cruciform shape to the building.

The nave (*navis*, a ship; *aula ecclesiae v. monasterii cumulus*) was symbolically the ship of Christ on the waves of this troublesome world. It was also known at Chester as the 'Broad Aisle,' but usually is called the 'Body,' as the apse (*capitulum, chevet*) was the head, and the transept the arms of the cross, with our Lord crucified upon it. The older writers invariably called the east end the front (*capitium, frons*), and at this point the building was commenced and continued westward.

The aisles (*ala*, a wing, *deambulatorium, latus*) are the portions or passages on either side of any of the main divisions of the church. (1) The aisle at the back of the choir stalls is the *retrochoir*: in it the younger novices, those who had been bled, and the infirm, incapable of bearing part in the service, attended, being accounted as present. (2) The aisle at the back of the altar is the *retroaltare (post-altare)*, rear altar aisle (*latus pone altare*), and (3) the easternmost alley is the processional way or aisle by which the daily procession completed the circuit of the church. It left the presbytery by the north door, passed round the high altar down the south aisles of the choir

and nave, halted at the rood-loft, where the aspersion (sprinkling with holy water) was made, and certain prayers were said. Then they entered the choir, where the members of the choir remained in their stalls. The celebrant with his ministers said the versicle and collect at the choir step, then these left by the south presbytery door to sprinkle the Canons' cemetery. They thence returned to the sacristy, and as soon as tierce had been sung (at 9 a.m.) and the office or introit began, they re-entered by the south presbytery door and went up to the altar. The procession represented the pilgrimage of human life, and in making the circuit of the cloister followed the sun's course. In a quarrel with the bishop at Winchester in 1022 the convent went from west to east, and with crosses reversed, to show that in their opinion he had transgressed ecclesiastical order. In some churches the procession path is expanded into chapel aisles, as at Hereford, St. Alban's, and Winchester. The eastern chapel symbolised the Blessed Mother watching at the head of her Divine Son in the nativity and at the tomb.

The main transept (*transeptum, crux major*), the great division which traverses the building from north to south, adjoined the crossing. In early times we find towers in this position at Canterbury and York, and in a later period at Exeter and St. Mary Ottery. At Burton the western arm was called the lower church, and the eastern was the upper church, the division being made at the crossing.

Ely, Peterborough, and Lincoln possess a western transept, which constituted a longitudinal Galilee porch, from which the adjacent outer porch or chapel took its name; exceptionally, at Lincoln, it adjoined the main transept.

Still further to mark the division between the choir and presbytery, we find an eastern transept, called the Choir Transept, or upper cross (*ala s. crux superior*), built at Salisbury, Lincoln, York, Canterbury, Rochester, and Worcester, and of smaller dimensions, like mere chapels, at Exeter, Pershore, Wells, Southwell, Ottery, and Hereford. The earliest form was at St. Benoit-sur-Loire, 1080. It makes the eastern arm cruciform, and sometimes, like the great transept of the Basilica,

marks the division between the choir and presbytery. At Wells it forms a transeptal processional aisle, and at Worcester illuminates the sanctuary. The longitudinal aisle for chapels at the extreme east end also forms a transept, as in the Nine Altars of Durham and Fountains : and the cross alley of Dore and Peterborough, which also existed at Hexham, Overye, Malmesbury, and Bridlington.

The tower (*clocherium, altior campanilis, magistra turris*), in the centre of the building, was sometimes supplemented by one at the west end, as at Ely, Leominster, Wymondham, Christchurch (Hants), Wimborne, and Hereford ; or by a detached belfry (*berefridus*), as at Tewkesbury, Westminster, Worcester, Norwich, Canterbury, Salisbury, St. Paul's, and at Chichester, where it remains. Two western towers occur at Canterbury, Durham, Selby, Lincoln, York, Ripon, Beverley, and Southwell ; at Lichfield they are crowned with spires. Transept towers appear at Exeter, Ottery St. Mary, and Rochester. The presbytery or apse was sometimes marked out by two flanking towers. At Lincoln, where there are western towers, and at Exeter, Salisbury, and Peterborough, which have none, there are western screens. Winchester, Gloucester, Norwich, and Bath have no western towers ; Chichester has lost one ; and at Chester they were never completed.

A screen (*cancelli* in the basilica, whence our 'chancel') divided the nave from the choir. In some cathedrals offending vicars stood before it in penitence ; in other places the vesper anthem of the Virgin was sung here. From the cross or rood raised upon the rood-beam above, it was called the rood-screen (partition) ; when it had an upper gallery, it became a rood-loft. A mortar light burned before the choir-door during the night services. There are three types of rood-screens—(1), solid, with a central door and lateral altars,—Exeter, St. David's ; (2), without lateral altars,—Canterbury, York, Lincoln ; (3), a central altar with lateral doors,—St. Alban's.

The introduction of screens at the entrance and the sides of a choir (*peribolus*), and the use of hangings and canopied backs behind the stalls, were necessary precautions to secure the

occupants from cold. The monks of Peterborough, Ely, and Canterbury wore caps also during the winter season. There was no warming apparatus in those days. At Peterborough, Ely, St. Alban's, Dunster, Wymondham, Tynemouth, there was a choir-entry between the rood-loft and the western return of the stalls, forming a little ante-chapel. At Brecon the double flights of stairs for Gospeller and Epistolar, and the chancel-screen, form a beautiful illustration of this arrangement. On entering the choir a reverence (*ante et retro*) was made eastward in honour of God, and also westward out of respect to the president of the choir. The custom lasted at Lichfield and elsewhere to the beginning of the last century, and the canons of Oxford still bow on leaving the choir.

The choir of singers was the place for celebrating the perpetual praise of God. In the basilica ambones on either side of the choir served as reading-desks; in the later churches the Gospel and Epistle were read on great days from the rood-loft (*pulpitum*), and the lessons from a lectern, called also from its shape the eagle, placed in the midst of the presbytery. The more ancient pulpits, used merely for preaching, are to be found at Worcester, Ripon, and Wells. The four rectors of the choir who directed the music stood at the four corners of the choir in front of the stalls; their antiphonar, or anthem-book used by the præcentor, was set upon a stand near an armchair or bench covered with arras, in the centre of the choir, under a seven-branched standing chandelier, which gave them light at matins.

The choir is lined with stalls (*formæ*, from *forma*, carved work, and later, *stallum*, originally a standing-place, *gradus*, *ordō*, and at Chichester books); each has its canopy (sometimes called tabernacle work) and a folding-seat or bracket, called, from its affording rest and support to the occupant, a *misericord* (mercy-seat); with a book-desk in front, to which the books were often chained. Stalls date only from quite the close of the twelfth century—previous to that date monks and canons were allowed to use only a resting crutch. The ornament at the ends of wooden seats is a poppy-head; a bench table is a stone seat along walls. The priest-vicars sat in the

centre, the canons at the either end of the range of books or stalls (*ordo, gradus*), according to the Statutes of Exeter in 1268 mentioning the general use.

The choir is more commonly set—(1) eastward of the crossing; sometimes (2) in the crossing under the lantern tower, and (3) in churches of great size projected into the nave, where it forms a Ritual Choir in distinction to an constructional choir; where there were two procession doors, there was the inner choir-screen so as to form an antechapel.

In a secular cathedral the four dignitaries—the Dean, s.w., the Præcentor, n.w., the Chancellor, s.e., and the Treasurer, n.e., occupy the four corners of the choir, which they thus overlook. Hence the terms *Decani* and *Cantoris*, to distinguish the two sides: in a conventual cathedral the corresponding terms are the Abbot's and Prior's (choirs or sides). At Lincoln and St. Paul's the antiphon of the psalm which each canon was bound to recite daily was painted on his stall.

The upper form or range of stalls was occupied by the canons; the second by vicars (*superior et inferior chorus*); the third by the boys; at Exeter rich hangings were used to keep out cold. In the conventual church the monks sat above the novices, who had benches placed for them. The stalls on the west side of the screen, with their backs to the nave, are called return stalls. The choir-step formed the line of demarcation. The choir members occupied the stalls westward of it, wearing the choral habit. The celebrant and his assistants, wearing the vesture of the altar, occupied the presbytery; the choir members came before Tierce, the former after the Hour service had been sung. On it the deacon gave the pax or kiss of peace to the rulers of choir, when they came to sing the Gradual here. The deacon and subdeacon on Sundays only crossed the limit when they went down to sing the Gospel and Epistle in the rood-loft. On the step the priest gave the aspersion to the choir, and also to the laity, who came up at this time only, and stood in the space or passage between the steps of the choir and the presbytery, entering by the south and going out by the north door.

At the east end of the choir-stalls is the choir-step ; at a small distance further eastward is the presbytery-step, which at St. David's is marked out by a screen, where the sanctuary commenced. These formed the sides of a passage between two doors in the lateral screens or enclosures (*caroles, parcloses*), by which the celebrant and his assistants entered, and those who arrived late, after the western doors of the choir had been closed.

Above this passage extended the beam from which the Lent veil was let down and drawn up by a windlass and hook during the singing of the Gospel at the eagle in the presbytery, and during the offertory. The Epistle was read westward on the choir-step. At the words 'the veil of the temple was rent,' read on Wednesday in Holy Week, this veil fell to the ground, and was removed. Traces of the beam remain at Salisbury, Worcester, and St. Alban's.

THE PRESBYTERY (the place of priests) was so called because in the round east end (apse) of the basilica the seats of the priests followed the curves of the walls in a semicircle on either side of the central throne (*cathedra* ; hence, cathedral) of the bishop. The original significance of the name was lost when churches were made square-ended, and the bishop's throne was placed on the south-east side of the choir stalls, occupied by the clergy, which were removed into the choir. The portion containing the altar was the Sanctuary, as forming the holiest part of the church, and included the space between the presbytery-step and the reredos. A spacious presbytery was still required, owing to the multiplication of assistants at the Eucharistic service to a number between thirty and forty on great festivals ; and during the ceremonial of the benedictions of the holy oils and chrism, ashes, palms, and fruits on certain days. There were days when the chanter with seven rectors of choir stood on the step. It was here also that the ceremonial of the boy bishop, and the representation at Lichfield of miracle plays—the Shepherds, the Witnesses, and the Pilgrims at Christmas and Eastertide by the vicars and choristers, under the charge of the subchanter, took place. In the same way at Wells laymen in

Whitsun-week and at Christmas acted 'dramatic plays' with masks on in the nave, and the vicars in the choir caught the infection and grimaced like buffoons during divine service. Here, too, between the steps the procession of layfolk to the shrine was arranged, usually between 9 and 10 A.M.; it passed up the north aisle to the retroaltare, and going round by the 'path,' returned down to the nave. Each parish carried its banners and crosses, but long painted wands were forbidden, as they had been too freely used to enforce a claim of fancied precedence.

Two cathedrals retain their apses, Peterborough and Norwich; in the latter there are traces of the bishop's throne at the extreme east end, in the exact position occupied by it in a basilica. The altar retained its place in the chord of the apse till 1740. At Canterbury the primate's marble chair long stood behind the high altar, and was occupied by him until a certain point was reached in the Eucharistic service. The bishop's chair or faldstool (*faldestoria*, the closed or arm-chair) when he took part in a service was set at the north side of the altar. The Litany desk is often erroneously called by this name.

The high altar (*principale v. majus altare, altare dominicum*) was erected on a platform (the high *pace, haut pas*), and had a screen called the reredos (*arriere dos*), at first a mere shelf for the exhibition of sparkling reliquaries of gold and silver and sacred plate, but gradually raised into a low screen at Westminster, until it became an exquisite piece of open tracery at Durham, and at length a wall reaching to the very vaulting, covered with sculptures and images like the sumptuous veil hung before a further Holy of Holies at Winchester, St. Alban's, St. Mary's Overy, and Christchurch, Hants, and provided with lateral doors. The steps of the altar included those of the priest, deacon, subdeacon, principal acolyte, and taper-bearers. On Whitsunday and Maundy Thursday there were seven deacons and as many subdeacons. The veneration of the cross was performed here. It was laid on the third step, with two priests seated on either side.

In the reredos of Llandaff, on either side of the altar, there

was a narrow opening pierced through a niche, and closed with a movable slab of stone for communication with the space behind it. At St. David's a pierced cross is set in the wall immediately over the altar, communicating with the chapel behind it.

Over the rood-loft a beam stretched supporting figures of our Lord, St. Mary, and St. John, with a cornice of lights below the feet of the crucifix (*scabellum crucifixi*), so above the altar was a light beam, glowing with from 7 to 24 tapers, and glittering with reliquaries (*scrinia phylacteria*) in front of the crucifix and images on festivals. In front was suspended a cup containing the Holy Sacrament, covered with a canopy of lawn or rich stuff, crested with the significant emblem of the pelican; beyond were pendent basins of precious metals, with lamps ever burning, in token that the Church was watching unto God, whose light kindled the bright covers of the Book of Life, the record of departed benefactors, or the jewelled Gospel-books (*textus*) that adorned the altar.

At the north side of the altar there was the Easter Sepulchre, either a tomb-like permanent structure as at Lincoln, or else a temporary framework; within its veil was laid a Cross or the Holy Sacrament from vespers on Good Friday until the dawn of Easter, being regularly guarded by successive watchers. On this side also was placed the tomb of a founder.

The altar, which was cased in haircloth and canvas covers, had a hanging behind it (*dorsal*), and a curtain (*ridel, coster*) on either side. In front of it was a hanging (*frontal*) of stuff, or a fixed ornamental slab of wood or marble (*tabula*); round the table, its upper surface (*mensa*), was a cloth (*antependium, superfrontal*), or on great days a second solid slab richly jewelled (*superaltare*). The palls or towels used at the celebration were of the finest linen. The table had four crosses at the corners and a central cross symbolical of the Five Wounds, and a small stone called the signet, which closed the sepulchre for relics in the middle. In some large cathedrals, as Old St. Paul's, there were two collateral or capitular altars, one on each side, used by the canons for their private masses.

On the south side frequently were three stone stalls (*sedilia*), canopied and graduated for the celebrant deacon and subdeacon (a kind of trace of the priests' seats round the apse), with an ablution-drain to the east, which was double in the thirteenth century until the priests drank the ablution of the ewer. Aumbries or almeries, often provided with credence-brackets, or shelves for the books, cruets, and plate, were constructed in the north wall. Sometimes the stalls were multiplied, and in their absence a form (*sedes parata*) was the substitute. Near some altars are floor-drains, into which the ashes of any linen or woodwork that had been burnt were poured. York and Carlisle have wells to supply water for the font and cleansing purposes.

In the great Benedictine churches of Canterbury, Westminster, Ely, St. Alban's, and Worcester, a Matin altar (*altare in choro*, another relic of the basilica) for the early mass was placed at the west end and in front of the presbytery. The matin altar of secular churches was in a chapel. Altars also were occasionally against the western sides of the piers in the nave.

Behind the presbytery in many places there was a feretory or shrine (*feretrum*), a chapel containing the body of the patron Saint. Three examples remain: St. Alban's, in the minster which bears his name, St. Edward the Confessor's at Westminster, and St. Thomas' (*Cantelupe*) at Hereford. It consisted of four portions: (1) *feretrum*, the standing basement of stone or marble, usually provided with recesses for the pilgrims to sit in; (2) *theca*, *scrinium*, *loculus*, an upper chest with sloping top, containing the body of the saint, and sometimes encrusted with plates of beaten gold, and masked with golden wire; (3) a rich cover (*coopertorium*), which could be lifted up by cords to exhibit the coffin; and (4) an altar at the west end or head. Music and minstrelsy were employed to celebrate the acts of the saint when the crowd of devotees came to make their votive memorials and offerings, which included gold and gems, wax models of limbs, oars, swords, lances and banners, rings and images. On special occasions this upper portion, or covered chest, which formed the portable shrine, was carried in proces-

sion, with litany and hymn chiming in with the melody of the bells, round the church or streets of the city, with the cross-bearer going before; banners, lights, and incense in the midst, and followed by the choir in copes of silk. When the pressure of pilgrims was great, silver rods were formed into a glittering barrier round the carpets on which their gifts were laid. At the shrines of Chichester and Canterbury the barons of the Cinque ports offered the banners which they had borne at a coronation.

There was always a Watching-loft from which guard was kept over these treasures; two remain, at St. Alban's and Oxford, at the side of the feretory; in other cases, as at Salisbury and Chichester, it was erected at the back of the high altar, above a little chamber approached through the two lateral doors of the reredos, and used by the acolytes for trimming their lights and censers. These doors provided also for the compassing of the altar for censuring and sprinkling, being a traditional relic of the Basilican altar standing detached in the midst. At York and Exeter there was a small sacristy behind the altar. At Canterbury, in times of danger, bandogs were loosed as an additional protection of the shrine.

This loft must be distinguished from the galleries from which the church-watchers at night commanded a view of the lights, especially when, with a touching significance that all communion had not been sundered between the departed and living members of the church, tapers were added in the chantries, and set upon tombs. Within the present century the Sacristan's dwelling was in the Exchequer chamber above St. Andrew's Chapel in Exeter Cathedral.

There were also smaller shrines (*scrinia, sanctuaria, caput, brachium, phylacteria*) in the form of a little coped chest, a head, or an arm, exposed on the altar and on the lightbeam; these were of wood or metal, and jewelled or enriched with enamel; there is one at Hereford; others were of stone, like some preserved at Peterborough, Rochester, and Canterbury.

The chapels were built at the east-ends of transepts and aisles and (when these were exhausted) along the aisles of the

nave, or across the extreme end of the building, or between buttresses externally, or internally between arches, in order to form chantries. In some instances there were double chapels,—there is one at Westminster; and in other cases upper chambers for meditation, as at Gloucester. Some of the dedications are purely local; as SS. Gabriel, Piran, and Rhadegunde at Exeter; SS. Pantaleon and Theobald at Chichester; St. Francis at Hereford, and the Holy Ghost at Peterborough and Exeter.

The principal was the Lady Chapel, usually at the extreme east end, like a smaller church, but also exceptionally placed on the east side of the north wing of the transept in some conventual churches; whilst in three cathedrals (Lincoln, York, Worcester), it forms the continuation of the presbytery; at Rochester it was removed from the north choir transept to a site adjoining the south nave aisle; at Worksop, east of the transept, and in two cases, following the early tradition of Canterbury, it stands at the west end. At Wells it forms a polygon, and at Canterbury, in its usual position there is an octagonal structure called Becket's Crown.

The floors of churches were usually strewn with hay, straw, or sweet-scented rushes, which on great feasts were sprinkled over with ivy leaves or fennel.

Four chambers must be noted: the Treasury or Exchequer, the Sacristy, the Sacristan's chequer which retains a beautiful oriel at Worcester, and the Muniment room, which is a detached building at Salisbury.

The Sacristy or Revestry (*Vestiarium, Sacristia, Vestibulum, Secretarium, Armarium*), as in the basilica, was always on the south side of the presbytery or choir. It contained an altar, triangular chests for copes, aumbries, a triangle or swinging crane on which vestments were hung, and all the sacred vessels and ornaments of the church. The Vestry of Durham, where a bishop suffragan conferred minor orders, retained its furniture even in the present century. One portion, if there was no separate chamber, formed the Treasury (*Thesauraria*), in which the most precious reliquaries, ornaments, and documents were

stored. At Worcester the treasury was a strong room over the sacristy. At Gloucester a beautiful closet was provided with barred windows, through which its contents could be shown. At Winchester and Ely a platform over the cross aisle at either end of the transept served for the same purpose. Sometimes (as at Wells, Hereford, St. Alban's, and Exeter) chapels had their own vestries. The sacristy had always an oven or furnace, in which the wafers were baked by the sacristan and his servants, and at Durham a low altar for ordinations. At Exeter it had a special dedication. The secret treasury was sometimes over a porch, or formed a recess in the crypt. At Christchurch the designing chamber was over a transept chapel, and the full outlines of a rich Decorated window were found punctured on the plaster of the walls. An anchorite or recluse, sometimes a priest, had a chamber in the church at Chichester, Norwich, Durham, and Westminster.

It must be distinguished from the sexton's (the sagrestan, sexton, or sacristan's) chamber on the north side of some churches (as Worcester, Ely, and Rochester), which was connected with the chandlery or bougery and cemetery (centre or sextre). The enormous drain upon wax may be estimated from a single fact that for the procession on Purification the sacristan gave every citizen of Ely a taper.

The Muniment-chamber (*Repertorium Munimentorum, Armarium*), as it were the church arsenal, contained charters and records by which its possessions and privileges were protected. The records of the gentry were kept in it at York and Durham.

The Porch (*vestibulum; porticus* being the old term for an apse or aisle) is often a prominent feature on the town side, and sometimes has a room (*parvise*) above it. At Salisbury, Hereford, Wells, and Exeter these remain. One at the west end, corresponding to the narthex of the basilica, or a longitudinal porch like a western transept, was called the Galilee, because the Sunday procession was made to it as if going with the Apostles to meet the Lord in Galilee. Owing to successive pauses in making the round, each halting-place in its progress

was called a 'station.' Above it was a gallery, from which the choir sang the anthem 'Honour, Laud, and Glory' as the procession, about to enter, made a short stand on the morning of Palm Sunday.

The Crypts (*cryptæ*, hidden, *shrouds*, *crowdes*, as if a dark mysterious chamber) were built previous to the year 1085, with two exceptions—the undercroft of the Lady Chapel of Hereford, and De Lucy's extension at Winchester, which are of Early English date. There is a very small one under a chapel at Exeter. They sometimes had a door from the outside. They were used at first for exhibition of relics, with stairs ascending and descending, and as secret oratories. They also served as burial-places of bishops, as hidden treasuries in times of danger (like two central little crypts which are now hidden at Peterborough and Oxford), and as sites for altars, which were frequented on festivals held in honour of confessors and martyrs. They were, as we have seen, erected in direct imitation of the *confessio* or martyr's resting-place in the basilica, and, it may be added, the first churches in the gloomy catacombs, caves under the ground. The undercroft is a convenient name for a substructure or basement above ground.

4. Technical Terms used in Architecture.

We have now ascertained the structure of a Church and the uses of its component parts. It remains for us to have a clear understanding of some of the salient points of its construction and architecture.

Looking at a longitudinal (not a cross-) section of a church—that is, at the elevation of the inside of a wall, the divisions vertically are in three parts:—(1) the lower base or ground-storey, consisting of an arcade or succession of arches, supported upon pillars, or solid piles of masonry, called 'piers'; (2) the middle or blind storey (triforium, thoroughfare), so called because dark or imperfectly lighted, and opening into the roof of the aisle; and (3) the upper or clear storey; thus named from possessing a range of windows to give light to the build,

ing. Galleries, or 'wall passages,' were formed in the upper storeys, for fixing shutters to the windows when glass was rare, during storms, and for supervision of the services by the superior, in some churches in front of the lower range of windows.

The triforium, so called by Gervase of Canterbury (*alura*), an important feature in Norman churches, possibly from gradual disuse dwindled into insignificance, and finally disappeared. It sometimes contained altars. It was a broad upper aisle, and convenient thoroughfare from one part of the church to another. Possibly a corruption of an old English name may linger in the local term of nunneries at Westminster and Twyneham. From it the beautiful tapestries and hangings which were used to mark the great festivals were let down, and additional accommodation for spectators was provided on occasions when the long-drawn procession filled the space below, taking up their position on lines marked upon the floor. The nave aisles only were available then, ropes being run through rings in the pillars to prevent any pressure or intrusion into the central avenue. It is of primary importance to bear in mind that free circulation was allowed to lay folk to visit the low altars or shrines, but that the choir was the private church or domestic oratory of monks or canons, and the services celebrated in it were not designed to be congregational.

1. WALLS are covered with a long straight line of masonry called a parapet, which when indented becomes a battlement. It is sometimes plain, sometimes pierced with apertures or 'open-work,' or has panelling, ornamental hollows, sunk in its surface.

Masonry consists of ashlar, cut or squared stone; rubble; fragments of stone of various sizes; ragstone, stone undressed; freestone, stone easily worked. A quoin is the outer angle of masonry.

The interior covering of walls below roofs, if of stone, is called vaulting, but if of wood a ceiling; each division or compartment is a severy. The Normans covered the central avenue or alley of the church with flat timber ceilings; the aisles were

then first vaulted, and so gradually, as builders grew bold, and fires were found to destroy woodwork, the whole church received vaulting. The vault formed by the intersection of two arched vaults is the groin, and the projecting band over it the rib; a boss is the ornament at the point of intersection; 'lierne' vaulting is where the ribs cross each other, and meet in the keystone; a pendant is a hanging boss. The line or cornice of brackets, projecting supports, along a wall, is the corbel table.

2. **MOULDINGS**, or thin courses, being outlines of the angles of projecting surfaces and cavities, are of the highest value in determining the date of a building. At the top of a wall they form the cornice, at the bottom of it the basement; their other names are tablets and strings. Those at the sides of roofs are the weather-mouldings; those of round form are bowtels. When they are attached on the upper side of a doorway or window, they are called hood-moulds; or if on the outside wall, dripstones; if square, labels; if curved and ornamented, canopies. When they are recessed in subdivisions, or courses within an archway, it is said to be of so many orders. In Norman work the mouldings are covered with ornaments or patterns, recalling the classic acanthus, the instruments of early martyrdom—the billet, chain, saw-tooth or chevron, hatchet, spike, lion-head, and monstrous beaks. In later styles these were replaced by the palm, foliage, and flowers. A band is either a ring-like moulding round a shaft or an ornament of panelling upon a wall. Both externally and internally quatrefoils enclosing crosses occur: these are consecration crosses, marking spots which were touched with hallowing oil, and remain at Exeter, Sarum, and Chichester.

3. **BUTTRESSES**.—The projecting supports at the sides of walls are called buttresses, and the slopes which divide them into stages are the set-offs. Gurgoyles are projecting waterspouts, carved like beasts of prey or monsters, to represent the spirits of evil flying from the holy place.

4. **PINNACLES**.—A pinnacle is a small spire placed on the top of a buttress, with small leaves at the sides called crockets, and a bunch or knop at the top called the finial.

5. CENTRAL TOWER.—A central tower, as it stood over the rood-screen, is called the Rood-tower; and when filled with windows and open for some height to the interior, like a superb canopy to the choir, it is known as a Lantern tower. Each division in the elevation is a stage or storey.

6. ARCHES.—In a few instances, as Wells, Sarum, and Canterbury, a horizontal framework of stone or inverted arches were inserted under a tower to prop it up, when it showed signs of failure or settlement. These are called straining or buttressing arches. Arcading is a series of ornamental arches on the side of a wall. An arcade is the great range of arches in the central avenue or alley; each division in its series of compartments, bound together by the horizontal lines or string-courses which divide the vertical storeys, forms a bay. The small stones which compose the curve of an arch are the voussoirs. The space between the opening of a doorway and the encircling arch above is the tympanum; the triangular space between the curved sides of an arch and a square band outside it, is called a spandril. A straight-sided space above a porch or buttress of triangular or gabled shape is the pediment. A splay is the jamb or side of a window opening inwards; a chamfer the flat slope cutting off an angle. A niche or hovel is a small arch in a wall with a bracket for an image; one near the entrance-door with a stone basin for holding holy water is the stoup; if perforated and on the south side of an altar, it is the drain for ablutions. It must be distinguished from a bracket with a socket at either side of an altar, which was used for setting tapers or images on. The Tudor arch has a flattened head. An arch with a square lintel scooped at the sides is a shouldered arch.

7. WINDOW TRACERY.—Windows have heads, which are semicircular, acutely pointed (lancet), and ogee, formed of two concave curves above, and two convex below. They are divided into glazed openings called lights, vertically, by upright ribs (stanchel, mullions), and, laterally, by bars (transoms), and in the upper part or head by tracery. This is either plate, when resembling holes cut out of a stone plate or flat surface; or

bar, when each portion is pierced in every direction, as if the mullions had been waved into new shapes, which are (1) geometrical when arranged in precise forms; (2) flowing when branching out like stems or flames; and (3) perpendicular when the mullions are continued from the bottom to the top of a window, and then the tracery is full of little lights or panes called abatements. An oriel is a bay or projecting window; at St. Alban's it is designated a porch.

5. Different Styles of Church Architecture.

The early Romanesque of England in its native variety was swept away by the Norman architects, who introduced their own far superior style both in dimensions and ornament, which had been modified by adaptations from the more southern provinces of France. Edward the Confessor anticipated their arrival by the adoption of it, 'as a new mode of composition,' in his church at Westminster, and Lanfranc erected Canterbury on the same plan as St. Stephen's at Caen. In the transitional period a school of native artists once more asserted the characteristic national spirit of independence, and emancipated themselves from the Norman influence. The architecture with which we are concerned has four periods or styles: 1. Norman. 2. Early English. 3. Decorated. 4. Perpendicular.

1066-1154. The Norman (aptly defined by Dr. Johnson as of solidity and indeterminate duration) first appears in some of the conventual buildings at Westminster. The best representatives will be found in the apses of Peterborough and Norwich; the naves of Ely, Carlisle, Rochester, St. Alban's, Chichester; Ch. Ch. Twyneham, Hants; the transept of Winchester; the cloister of Rochester; the towers at Winchester, Tewkesbury, Norwich, and Rochester; the west front of Lincoln; the arcades with round pillars at Gloucester, Malvern, Hereford, Tewkesbury, and Pershore; and the channelled pillars of Durham, Lindisfarne, and Waltham. The central tower is usually low, but sometimes of grand dimensions; the masonry wide-spaced in the joints; the pillars are huge, with capitals formed like cushions,

or scalloped on the under edge, or horn-like, with volutes at the side; the arches are round, the doorways deeply recessed. The ornamentation is rude and shallow, as if hewn with an axe; but at a later period is less coarse, being wrought with a chisel. The buttresses are flat, like pilasters; the windows are without divisions. The ceilings are of wood, with central spaces; the walls were whitened over the coarse masonry with cement, so mixed with gravel or sand as to be as white as snow, and picked out with red lines like courses of stone. The pillars were more lofty in the north than east, and more massive than those of the west.

1154-99. In the reign of Henry II. there was a period of Transitional Norman, leading to the next style; it is marked by the profuse employment of wall ornamentation of every variety of pattern, and by the introduction of arcades of intersecting arches. To this period belong the choir of Lincoln; the two western bays of the nave of Worcester; the naves of Selby, Oxford, and Old Malton; the choir of Abbey Dore; the chapter-house of Howden, St. Mary's, York, Buildwas, Fountains, Byland, and Kirkstall; the upper part of the western tower of Ely; the palace ruins and crypt of York; the Galilee of Durham, the Lady Chapel of Glastonbury; parts of Tynemouth, St. David's, Chichester, and the Temple Church, London.

The earliest glass, of the last half of this century, part of a Jesse window, occurs at Canterbury and in the nave of York.

1189-1272. Early English had its primary achievement in the presbytery of St. Hugh of Avalon at Lincoln. There are fine examples in the presbytery of Ely; the choir of Rievaulx; the nave of Lincoln, at Salisbury, Chichester, Rochester, Winchester, and Westminster; the choir and Lady Chapel of Worcester; the nave and transept of Wells; the transept of Hereford; the Nine Altars of Durham, and the chapter-house of Oxford.

The distinctive features are the narrow windows without mullions, the inverted-bell shape of capitals, and the capacity for holding water in the deep basement of the pillars—generally of marble polished to a gloss; tall arches, the finely-jointed

masonry and regularity of its courses or successive layers, as if hewn out of one block; the use of a four-leaved flower like St. Andrew's Cross, or a lily reversed, and foliage resembling that of the herb Benet. The large doorways have two portals; flying buttresses are introduced. There are good specimens of the glass of the thirteenth century in the transept roses of Lincoln, with the Acts of St. Hugh in the choir aisles; the northern *marygold*, with the Church on earth and in heaven, is the most splendid example which we have.

1272-1305. The period of Transitional Early English lasted through the reign of Edward I., and is illustrated in the Angels' choir, Lincoln, north transept of Hereford, and Lady Chapel of Chichester.

1307-1360. The Decorated is marked by large single doorways less recessed and canopied, large mullioned windows, a clerestory enlarged at the cost of the triforium, owing to the introduction of loftier aisles; circular and triangular windows; tracery rich and intricate, at first geometrical and then flowing; niches; pierced parapets; great delicacy in the mural foliage, which is conventional in the earlier and natural in the later period of the style; the use of diaper (flowered work like the cloth d'Ypres) on the walls; and of the closed blossom of three petals (resembling a hawk's bell or pomegranate) called the 'ball-flower.' Illustrations occur at Lichfield, in the spires of Norwich and Salisbury, the naves of York and Exeter, the choirs of Exeter and Carlisle, the Lady Chapel of Ely and Wells, and the chapter-house of Wells and York, the presbytery of Ely and Wells, and the octagon of Ely.

Decorated glass is seen in the chapter-house and nave of York, the choir of Bristol, and chapter-house of Southwell; it is marked by the architectural details in the canopies, and appearance of the yellow stain; the colours are less intense, and the outlines are not so strong as in Early English.

1377-1399. The Transitional Decorated period appears at Gloucester first, and lasted through the reign of Richard II. There are illustrations in the naves of Winchester, the nave and transept of Canterbury, the presbytery of York, and the choir

and transept of Gloucester. The transept, Lady Chapel, and presbytery of Gloucester, 1330, have many Decorated characteristics. The great west Perpendicular window of Winchester is dated 1350-1360, just as at Norwich the Decorated style in the clerestory of the presbytery seems to have been anticipated late in the thirteenth century, c. 1277.

1399-1546. The Perpendicular lasted until the close of the reign of Henry VIII. The distinctive forms are the flattened four-centred arches, square-headed doorways, shallow mouldings, the absence of the triforium, or rather its new form of panelling in the lower lights of the clerestory, the perpendicular lines of continuous mullions crossed by transoms, stiff panelling, battlements, fan tracery on the vaulting, tracery from the windows overflowing walls and vaulting; and a peculiar ornament, an angular *fleur-de-lys* known as the 'Tudor flower.' Illustrations occur in the vaulting of Norwich, the angel steeple of Canterbury, the tower and Lady Chapel of Gloucester, the reredos of Winchester and St. Alban's, and the west front of Gloucester, the west towers of Lincoln, and the naves of Winchester and Canterbury.

The transformation of buildings from one style to another, as from Norman to Decorated at Exeter, leads to many intricate overlappings of masonry. In the nave of Winchester, a half-transformed arch betrays the secret of art concealing art—the piers clad with new stone or wrought into fresh forms; but in the choir of Gloucester the Perpendicular work hangs visibly, like a robe of network, on the Norman, and at Canterbury the Norman nave was wholly rebuilt. In the eastern arm of Canterbury and in the nave of Westminster, proof is given how succeeding architects endeavoured to harmonise and assimilate the work of two periods, whilst Winchester shows the Perpendicular style in its grandest form, in all its stateliness and vigour, its strength and majesty.

Perpendicular glass may be studied at Malvern and in the choir of York.

PART II.—DOMESTIC.

THE DAILY LIFE OF SECULARS AND CONVENTUALS.

1. Differences in Choir.

COULD we for a moment view the interior of a church in the Middle Ages during the time of divine service, the only difference markedly perceptible would have been in the choral habit, except when processional copes were worn. There were the Benedictine Rite, the Austin Canons' Custom, the Uses of Hereford in the west, of Lincoln in the east (Elgin and Aberdeen), of Sarum in the south (Glasgow, Dunkeld, St. Patrick's), and York in the north of England: with these we are not concerned.

We may, however, in passing, glance at a few picturesque details connected with the subject. When St. Augustine arrived in this country, he retained, on the advice of St. Gregory, local customs of the national use. Benedict Biscop used the observances of well-nigh a score of foreign houses which he had visited during his travels when he drew up the composite rule of his monastery, and the legates at Cealchythe desired monks and canons living in community, although not bound by monastic vows, to adopt the habit and life of their Oriental brethren, that is, those both of Germany and Italy. St. Dunstan, although he invoked the aid of monks of Fleury and Ghent, paid especial regard to the decent use and laudable ancient custom of the English Benedictines. Some striking instances of a national rite occur; such as singing the Gloria in Excelsis in the vespers and nocturns of Christmas Eve, the deacon and subdeacon vested in chasubles during Lent and

Easter, the saying of the Hours on Easter Day 'after the use of canons,' a touching ceremonial invoking our Lord's mercy, in Tenebræ, and, a prototype of the miracle-play, a liturgical drama of the Angels and Women on the morning of the Resurrection. We find from their statutes, and the injunctions of bishops, that many of the secular cathedrals centuries later retained peculiar rites, special traits of celebration, and observance of festivals, varying in degrees of solemnity and rank. All united in one remarkable point,—that, unlike the churches of the Continent, they never regarded the chapter or conventual as identical with high mass. In the conventual churches it was said once a week, and preceded the chapter, which was held daily. In secular churches it was said on Saturdays only by a vicar, as a commemoration of founder and benefactors, whilst the high mass after chapter was sung by a canon at least. The Gallican use superseded the national custom of censuring the lectern before reading the gospel; to Gallican statutes Pope Alexander referred in some decisions regarding the internal order of Chichester; and only in later times a number of colours overlaid the normal employment of white and red required by the famous rubric of Sarum, borrowed from the rite of Rouen, and identical with the ancient Oriental rule. Chichester never had the Missal of Sarum laid upon its high altar until the fifteenth century. In 1304, the Abbey of Robertsbridge furnished two thuriblers to cense at the time of the elevation.

Many divergences of local use would have been perceptible to a practised eye; such as the cardinal minor canons preserving order in the choir of St. Paul's, the name of the Sovereign as first cursal canon inscribed on a stall at St. David's, the pendent dove, so rarely seen in England, hanging above the altar of Salisbury, the seven-branched candlesticks of Conrad and Canute standing at the choir steps of Canterbury and Winchester, or the solemn line of seven lamps fed with oil which marked the entrance of the presbytery of Exeter. More of these peculiar traits will be incidentally mentioned in the pages which follow. The choirs of a conventual and secular

cathedral were further marked by the appearance and dress of their several members.

The Benedictine had the tonsure, a very large circle of hair clipped off the top of the head, called a 'crown,' and was closely shorn. He wore a neck-cloth (*amicta*), a long black tunic (furred in winter), an upper frock with large sleeves, and a cowl, split, with pointed ends in front. In winter he had a pelisse (*pylche*). A glance at his feet would have shown the round-toed boot (*bota*) of the monk, as distinguished from the canon's shoe (*ocrea*) and the friar's sandal. His under-clothing included a linsey-woolsey shirt (*stamina*) with a linen girdle or belt (*brygerdel*, *brachile*, *lumbare lineum*), hose (socks) of white cloth, and breeches (*braccæ*, *femoralia*) tied with laces (*poyns*) and leggings (*caligæ*). Each had his own little property in a pouch, a knife (*cultellus*), comb, bodkin, writing-tablets for noting offences (*tabulæ*), needle and thread, and necessaries. An old suit of robes was worn at night, the frock being discarded. It included a white tunic, white nightcap, nightshoes, warm for winter (*pedules*) and light in summer (*sotulares*). He had also a pocket for a handkerchief (*lineum pannum*), and a dirty clothes bag.

The Austin Canon, close shaven, wore shoes, a baret or cap, a rochet or surplice over a dark cassock, and a black cloak or mantle, with a hood. The habit was never laid aside.

Chaucer describes a canon thus attired on a journey, with his hat tied by a lace behind him. The Secular Canon wore his beard; he had surplice or rochet of linen or lawn, and sometimes an alb, a black cope, and scarf-like amess (*almucium*, not *almicium amice*, a neck-kerchief) of silvery grey fur (*minutum varium de griseo*, *minever*); the vicar wearing one of calabre, or dark-brown skin of the Calabrian squirrel. When outside the church they wore a very ordinary dress, provided it was not too short, red or green. The imposition of a regulation habit was always resisted, and the statutes of Salisbury expressly forbid the adoption of a military style of dress.

2. Secular Canons.

The term Secular (used by the Council of Cealchythe in 787) as it applied to those clergy or canons who held cathedrals not regular or conventual, and the collegiate churches, first appears in the annals of Waverley and the chronicle of Reginald of Durham. They were canons as devoted to the service of God, borne on the church list (canon), and obeying the canon of the Fathers and Councils (*canones, regulæ*). They were secular, as living in the world (*saeculum*) and uncloistered. They had a common revenue, and they served a common church. Their guide was contained in the common capitular statutes, which seem to have had those of Rouen for their prototype. Unlike monks, they served a cure of souls, they made no vows, and they retained their patrimony, held prebends (*prebenda, provender*, being at first commons or rations) or private incomes out of the common stock, and occupied their own houses, provided themselves with dress and food, maintaining separate households (*familiae*), being always, moreover, clergy, in the orders of priest, deacon, or subdeacon. An attempt was made in the eleventh century at Wells and Exeter, by two bishops who were natives of Lorraine, to introduce the common refectory and dormitory which had been established by Bishop Chrodogang in 763, at Metz, in their country, with this distinction from Conventuals, that the canons might hold property, though without the power of management or bequest. The scheme was rejected as contrary to English custom (that is, in cathedrals not conventual), and was never repeated. In 1009 the Council of Eanham, in 1059 P. Nicholas, like two archbishops, Wilfrid in the ninth century, and Thomas I. of York, had made similar attempts, which failed because the arrangement was fatal to marriage of the clergy.

In lieu of being maintained out of the common fund (*communa*), the secular canon had a separate revenue (*prebenda*) arising out of distinct allotments of land, rents, tithes, or church, which he enjoyed independently of residence. If non-resident, he was called forensic (*forinsecus*), but if he made his home in the close (the enclosure round the cathedral containing the

canonical houses), practically an optional proceeding on his part, he claimed a weekly share in the dole of bread and beer, or a commutation in money, and in the daily pennies (*quotidian*) paid every Saturday for attendance in choir, and also in the residue (dividend) distributed at the annual audit. If he held a prebend, he was called 'prebended;' if he did not, he was a 'simple canon'; if he was an office-bearer with pre-eminence and priority in choir and chapter, he became a 'dignitary.' The distribution of choral wine on festivals, probably owing to its patent resemblance to 'banqueting and entertainment in choir,' the Statutes of Exeter latterly repressed. As canon, he had a right to a stall in choir and a voice (vote) in chapter, and the canonry gave him admission to the remuneration. Every prebendary was a canon. In time all canons were also prebendaries, with few exceptions. The canon secular belonged to a corporation of ecclesiastics in a cathedral church, having separate homes and incomes, not tied to one spot, but united in a chapter (*capitulum*), of which the bishop was head, and each member his nominee. He promised obedience to the judgment of the dean and chapter.

3. The Daily Life of a Secular Canon.

Every precaution was taken in the statutes to promote brotherly love, order in chapter, devotion in choir, and a useful life, and to provide against scandal.

A canon might be resident or non-resident if he went into the service of the Crown, the primate, or a bishop, or became a student at either university. If he came into residence, he was bound to contribute a precious cope, and a certain sum of money to the fabric, and to give entertainments during a fixed time to his brethren, to the ministers, and servants of the church. He as canon nominated and paid 'stall wages' to a vicar, who was admitted by the dean and chapter, in order to maintain the perpetual services in the choir. It must be remembered that prebends were only gradually founded, and that all canons at first were bound to residence. The system of

having a 'dean' as well as a chapter was not completed in England till the middle of the twelfth century, when in Wales Bishop Bernard established at St. David's canons in place of 'churchmen (Eglwyswyr) living without order or rule, and practising barbarous rites.' The partial adoption of the Use of Sarum led to the appointment of a præcentor, who became virtually president; but neither at St. David's nor at Llandaff was there a dean until a very recent date.

Seven times a day the bells chimed for the services of the canonical hours, at one of which, either matins or vespers, every member resident within the close was required to attend. He had also to be present at high mass, which was sung at 9 a.m., but in later times at 11 o'clock. On Monday the table of services for the week following was drawn up by the præcentor or sub-chanter. The name of the principal minister for that time (hebdomadary) was also written upon it (*intitulatus*). Each member of chapter had his own especial duty to perform. The chanter went to the song-school, or trained the ministers in their choir duties, as director of the ritual. The chancellor went to the chapter-house or cloister, to the library or muni-ment-chamber, or as inspector to the schools of the city or choristers. The lections were rehearsed in his hearing by the readers, and if there was no prælector he delivered lectures in theology or the canon law. The treasurer went to the sacristy, or the office of master of the fabric, to superintend the clerk of the works and chief mason; to pay the workmen, or else to check the inventories of 'the glory and store of pleasant furniture,' to give out necessities for divine service, or correct any negligence on the part of the sacrists and servants. The canon went to his study, or to some altar, where for special reasons he desired to celebrate. The dean had no definite duties, but in the absence of the bishop presided in choir and chapter, until in process of time he became the virtual head, as well as the general supervisor, seeing that all discharged their several ministries, and holding as confessor cure of souls within the close, and in the city being dean of Christianity, a name which carries us back to the days when the cathedral was the

home of a small body of missionaries planted in the midst of a pagan population. About noon in each resident canon's house, which was allotted by the bishop, and not always strictly within the close, the table was spread for the entertainment of the vicar, who lived with him, and such of the choristers, lower officers, and servants as he thought good to invite. Bishop Oliver Sutton first removed the choristers from the canons' houses at Lincoln. An allowance of bread and beer, and occasionally a share in choral wine, contributed support to this generous hospitality. A second meal, called bevers (beverage), a light refection, was served in the afternoon, and supper, either before or after compline, closed the day. The four dignitaries having stated duties had fixed houses. Sometimes a common manse (*hospitium canonicorum*) was provided for occasional residents. At Wells the bishop called a canon to residence by giving him a house called a 'rib.' At Lincoln there were fifty-three canons, besides dignitaries, and at Wells and Salisbury upwards of forty. All in the upper stalls were clergy, some priests, some deacons, and some sub-deacons. They served in courses. The petties (*parvi*), who sat below, were only in minor orders by an abuse of later times.

The Vicars, equal in number to the dignitaries and canons, as assistants to residents, not deputies of absentees, were bound to attend all the hours and high mass. Those who lost the advantage of sitting at their master's table (owing to the non-residence, which had become the rule) were about the close of the fourteenth century permitted the privilege of living in a separate college under their own president, with private houses and a common hall. Their stall wages varied according to a fixed rate in proportion to the dignity or ecclesiastical order of their masters (*domini*). Until the occurrence of a disastrous fire in 1828, the common life was maintained at Hereford. Their fixed income was supplemented by a share in offerings and bequests, and in fines for absence (*perditions*). Vicars of the second form in choir were called secondaries. Choristers had a master or custos.

The annuellars or chantry priests formed a distinct class,

had separate endowments, and usually were lodged in a distinct house within the close. Their duty was to sing mass for living or departed founders and benefactors, either daily or on their anniversaries.

Chandler at the close of the fifteenth century gives a graphic view of the life at Wells: 'The clergy here are religious in their manners, honest in their lives, noble in hospitality, affable and agreeable to strangers, and to all benevolent. They are accustomed to wait on strangers and travellers with every office of humanity, and they seem to contend who shall first invite anyone and prevail on him to partake of their hospitality.' The vicars were also distinguished by urbanity.

4. The Arrangement of a Secular Close.

A close (*clausum*), is the enclosure between walls, pierced with gates for entrance, which surrounds the cathedral and canonical houses. It was necessary thus to fortify it, owing to the dangers and indecencies which occurred whilst it lay exposed in the hours of darkness. There is often also a cloister (*claustrum*) built as an agreeable ornament, but not as an indispensable appendage. It consists of three avenues, alleys, or (*ambulatoria*, panes, walks), covered galleries, instead of the conventual four. Salisbury, however, is an exception. It is sometimes irregular in shape, and sometimes occupies an unusual position. Chichester is of both kinds, and Lincoln a case in point of the latter arrangement.

The chapter-house and library are the only common buildings as distinct from the private manses or canonical houses. The former has two peculiarities, one of shape, the other of position. It is, except at Exeter, always polygonal. The ribs, with arches like the bright curves of a fountain, branching from a central pillar, and converging upon its capital, represented the relations of the cathedral to the diocese, with a body of clergy connected with it through their prebends, and sitting as a circle of assessors about the bishop, the capitulum with their caput. The original may be traced in secular founda-

tions to the original assembly of the clergy in the apse, as Paschal at the Council of Bari saluted St. Anselm as pope of the other orb. The earliest example, however, was pre-Norman, at Westminster. In position the chapter-house of Old St. Paul's was unique. It stood in the centre of the cloister of double storeys upon an undercroft. At Salisbury (where on certain festivals the hours were said in it) it was on the east side of the cloister; but at Wells, York, Lichfield, Lincoln, and Southwell it is on the north side and connected with the church by a flight of stairs or a passage.

It opens from the aisle at Howden. At Chichester and St. David's it is built over a lower structure. It is very probable that the passage served the same use as the place where the weekly portion of the common fund was paid to members of the choir, which was afforded by the common room of Lincoln, and the accountant's house (*domus exactoris*) of Wells, both of which immediately adjoined the chapter-house.

The chapter-house was the place of meeting of residents in their Saturday parliaments, and of the Great, Full, or Long Chapter, whether for the general audit, for elections or installations, or any other purpose when convened by mandate or citation. The canons had their own bakehouse and brewery.

5. Monks and Canons Regular of St. Augustine.

Assuming now, as our starting-point, the time when the sees were definitively fixed (1075-1133), the Black or Austin Canons of Carlisle are the only Regular Canons who require our attention in detail. Eadmer mentions distinctly 'canons living under rule' at St. Gregory's, Canterbury, before 1076.

Both classes (*Ordines*) were called Religious and Regulars, as bound by a rule (*religio, regula*), a minute organisation necessary for a corporate society constituted as they were. It consisted in the observance of a cloistered life of prayer and study, and of three perpetual vows of poverty, continency, and obedience, called Substantials. The real difference lay in Cere

monials, that is, matters of dress or habit, meal-times, food, ritual, conventual acts, services, and the like. Minor divergences may be traced in some of the arrangements of their churches and convents. The monk was bound to manual labour, the Augustine canon was not; and, moreover, held a cure of souls, their churches being partly conventual and in part parochial.

Both classes had a common dining-hall (refectory) and a common sleeping-room (dormitory). The lives of both were passed in the common seclusion of the cloister (the central square about which the conventual buildings were arranged), which they never left except on some special errand permitted or enjoined by the superior. The name of convent belonged to the houses of both orders, whilst monastery was peculiar to the home of monks. They had no property as individuals; when the novice was professed, that is, definitively entered either order, he bade farewell to the outer world for the residue of his days, and resigned all that he possessed of worldly goods. Henceforth he fared as one of a brotherhood at a common table, and wore the livery (*liberatura*) of the community. It was a matter of personal choice if he took holy orders; if he did, he served at the altar as well as in choir. He remained a conventual all his life long, an inmate of a religious house (*cœnobium*), and a brother in a community (*conventus*) attached to a cathedral church—a voluntary congregation of men, lay or clerical no matter, having all things common, and governed by a uniform rule of life and indissoluble vows; recruited spontaneously by persons who were admitted after a certain course and term of probation as novices, or converts, so called from the words of their profession, *promitto conversionem morum*, meaning that he abandoned the secular life for ever.

6. Daily Life of a Conventual.

Very different was the aspect of a religious house from that of a secular close. The commissioners for dissolving Ulvescroft describe the occupations of the canons, 'embrothering or writing book with a very fair hand; making their own

garments, carving, painting, and grafting; the house keeping such hospitality that except by singular good provision it could not be maintained, and the relief of the poor inhabitants.' A monastery formed a little township, with all the trades necessary to supply its domestic wants, and a complete establishment for farm work and husbandry.

Among the refined and learned Benedictines, every hour was allotted to some distinct occupation. The canonical hours were said duly in choir; study and labour filled up the intervals between the necessary but brief time spent in sleep and at meals. Shortly after midnight the little bells (*parvulum signum*), rung by the churchwarden (*custos ecclesiae*), awoke the quiet of the dormitory, and matins were said before the morning in praise of Him who giveth songs in the night. Until Prime, 6 A.M., the monks returned to their sleeping-room, and after an interval of repose, on a signal from the smallest bell (*skilla*), went to the lavatory, having put on their day habit. After matin mass which followed, Tierce, 9 A.M. (for which the sacristan rang the great bell), succeeded; then chapter was held, before the high mass of community, if it was a festival, and low masses; a breakfast (*mixtum*) of bread and wine was allowed in the interval. At 11, the cymbal rang for the brethren to wash their hands and faces at the conduit or lavatory before dinner. (In earlier days of stricter discipline high mass followed Sexts (midday), and dinner was served at Nones, 3 P.M.; when the dinner was set back, then midday was called Nones.) On leaving the refectory they went into choir to say Sexts, and specially the Psalms li. and lxxii., and thence to the cemetery, where they stood bareheaded and praying among the graves in which lay the dead never sundered from their love or recollection. Then came, in summer, the *meridian*, the midday sleep,—a custom borrowed from the East and southern Europe, followed by cloister study, until Nones, 3 P.M., and resumed up to the time of supper at 5 P.M. Once more after vespers they entered the chapter-house for collation, prayer, and devotion, until the Salvi at 6. A short walk before compline was allowed in summer time among the gardens and

meads, or a game at bowls was played on the green near the infirmary. Then all the doors were locked in the cloister till 7 A.M., the superior taking charge of the keys, and the community retired to the dormitory, where they put on a change of robes; the busy well-spent day was over.

At St. Alban's, towards the close of the fourteenth century, the monks were allowed to walk on five days of the week between matin mass and dinner, and also after dinner. This was called *ludus*, or recreation. The matin mass was also set back from Tierce to Prime, in order to allow continuous study to the monks who devoted themselves to literary occupation.

The routine slightly varied according to the seasons and festivals; and also on days of recreation (*remedia*), when conversation was allowed; or when the quarterly bathing days came round; when the monthly shavings with clipping of the tonsured crown were held near the hall door; when the long procession, with monks sometimes in frocks, and sometimes in precious copes, preceded by novices (*infantes et conversi*), on Wednesday and Friday went round cloister and church, and the whole precinct on certain occasions or Rogation days. The kindling of the Holy Fire on Easter eve, and the Maundy on the night before Good Friday, took place in the cloister; and from time to time the hollow sound of the clapper at the slype door summoned the community to attend the last hours of a dying brother, with the sublime invocation of grace and help. While he lay dying his brethren by courses watched beside him, and when his eyes were closed, two of his nearest friends remained to keep vigil kneeling at his feet; the children of the almonry sit singing the psalter with their sweet low voices, and with the morning the solemn dirge will be raised round his bier, as he is carried to join the Silent Brotherhood in the green churchyard. In some monasteries for thirty days they visited the grave; in other houses there was a daily procession to it.

When leechcraft had scarcely become a profession, the management of the property and the superintendence of the workshops, the gardens and tillage, gave ample scope to indivi-

dual tastes. The rule of St. Benedict required a monastery to be complete in itself, with workmen of every trade and industry, and required no external supplies or tradesmen. Prayer, labour, and study comprised the exhaustive code. We know as a fact that the monks of Gloucester hung the glorious vaulting of their church with their own hands.

General conversation or parliaments were permitted at certain times in the west alley at Ely; at St. Alban's parliaments were readings in the constitution and customs of the order by the junior monks in cloister. In very late days, Abbot Parker, at Gloucester, in 1515, forbade the use of hounds, falcons, or showy dresses to his monks. When the Benedictine travelled on conventual business, a tenant holding land by squire serjeantry provided him with a roadster and an attendant to carry his bedding, a cresset, candles, two loaves, and a flask of wine or ale.

Let us enter and observe the busy world within. See painting of tessellated pavements and burning of the colours at the kiln, the stained glass, carved work in wood and stone, the illuminated pages of the church books, the composition and transcripts of chronicles, the completion and repairs of the fabric, the practice of medicine and surgery! We shall find that none of the officers are idle; the Chamberlain is sorting his sheep and catskins and lambswool for pelisses and quilts; his bales of robes (*habitus*), or furniture for the oaken bedsteads. There are the bath-houses, the barber's rastyr-house for shaving, the sartory of the tailors, and the courvoiserie of the shoemakers to be inspected, and the wages of servants to be paid; hay and straw are wanted for the latrines (*gong*); rushes for floors, and oil or hog's lard for greasing the boots (*botæ, ocreæ*). The Kitchener is looking over the plates of herbs and pulse, and the well-spiced fish-stews, or gives out broken food for the poor; beer, pepper, and cumin for savoury sauces; cheesecakes, wafers, and russoles, or the less palatable beans and dripping. The Refectorar sees that all the tables in the hall are laid in comely order. The unruly or sluggard chorister trembles at the footfall of the prior, who carries no

idle terror in the scourge. Such dainty desserts, with claret and wine homegrown in the vineyard; what triumphs of the bakery in miches, simnels, gastels, and wafers (*nebulae*); what wonderful dishes the Pitanciar could set forth on great festivals; these were made of rice and mead, hash of crawfish, meat brayed in a mortar, porterels, eel-broth, pottage (crannoch), 'hissell,' and 'taillia.' The Cellarer is taking stock of his store of provisions, his buttery (*bottellaria*), the beer-cellars, the malt-house, and bread-room; the brew- and baking-houses; if it be Lent, he will give honey to sweeten the hard pulse, and if the præcentor requires it, the best of ale, galls, gum, and copperas for his ink. He also presides at the turn,—a small orifice in the cellarage through which a cup of wine or beer is passed to a weary monk. The Infirmarer is visiting the sick and aged, or laying out cupping-glass and candle for bleeding; he sees that each has a young companion to cheer him in his sickness, to sit with him in sunny nooks and keep all ill news from his ears. The Almoner gives the dole to the infirm, the orphan and widow, who stand at the gate; or goes within to superintend the laying-down of new matting in the parlour, on the benches of the misericord, and up the dormitory stairs. The officer of the precinct, with his keys at his waist (*claviger*), bids kind welcome to friends or parents who come as visitors of the monks. The Hostillar at the gate with courtesy receives the guests in the parlour and then conducts them to their rooms in the guest-house (*hostry*, *hostilleria*).

The president over the choral service, and director of ritual, the Præcentor (*armarius*, keeper of the aumbries for books, and of plate-cupboards in hall), is training the choir, tuning the organ, or watching the labours of the writers. Now he acts as chapter-clerk, now is making incense, or delivering out parchment brought in by his 'pelliciers,' or choir-books to the binders; at another time we shall find him drawing up lists of festivals, antiphons, and services on waxen tablets, or arranging the copes for procession; the new and fresh (with due reverence for age) given to the seniors, the old and faded to the young. Are there various necessities required for church use, are the

bells to be rung, are roofs to be repaired, is the cemetery to be made trim and fair to the eye, are banners, plate, and ornaments to be delivered out of the treasury, are hangings and palls, carpets and mats wanted for the altar, with taper, incense, and wafers (*oblatae*)? it is cold weather and the priest requires the hand-warmer, an iron ball filled with hot water or live charcoal (*luceæ*), recourse must be had to the Sacristan (*Secretarius*, *horoscopus*, the hour-watcher, who takes care that the peal duly rings out for service), the master of the fabric, the supervisor of the goldsmiths. At Westminster he made all the ink that was used in the high courts of justice.

Three buildings—the dormitory, the chapter-house, and refectory—must be treated in detail, in order to obtain an accurate insight into monastic daily life.

In the Dormitory every blue bed of saye, laid on a bedstead of oak, had a mattress, paillasse, sheets (*stragulae—strayls*), quilt (*furrit-pane*), or coverlet (*coopertorium*), and a pillow (*capitale, pulvinar*); at the side was a mat; at the head a perch for clothes; at the foot a bench. At Durham the stone divisions between the cells remained in the present century. The noonday sleep-time (*meridian*), a custom derived from the East and South, might be passed in study. Just before midnight the superior, lantern in hand, patrolled (*circa*) the whole chamber, and called at every monk's chamber (*cella*) to see that good order was kept. Soon after, the subsacrist (*excubitores*), who kept a vigilant watch during the night over the lights before the altars, ring out the first peal. The chief subsacrist rises and strikes the sign on the dormitory bell to waken the monks (*sonitus*). The novice receives a taper to light the way to the choir; a servant of the sacristy carries a dark lantern (*absconsa*) to flash on any sleeper's face during the night-hour (*nocturn*). All rise and say the Creed, remembering that the Bridegroom cometh and that they must go forth to meet Him; the Judge is at hand, and they shall rise from their graves to see Him. Then remembering again God's good providence, and the angelic guardian's watch about their bed whilst they lay down to take repose, they say 'Glory be to God, Blessed be the

hour when Christ vouchsafed to be born of the Blessed Virgin mother. In the name of the Father and of the Son and of the Holy Ghost ;' and so down the stairs they pass two and two, a solemn brotherhood, for service before the morning dawns offering praise and thanksgiving (*matin lauds*) ; for was there not a crown promised to them that keep watch ?

The Chapter-house had in the centre a crucifix, and near it a pulpit used for preaching occasionally, and every evening for a spiritual lecture (*collation*). A perpetual light was maintained in it. Its oblong form enabled all to see, without the interruption of a central pillar, and all to sit precisely in the same order as in choir ; just as in processions members did not walk closely side by side, but with an interval between them. A bell called a cymbal gave the signal for the assembly after the *matin* mass. The prior and the chief obedientiaries occupy the stalls at the east end. A novice proceeds to read out the martyrology, and a chapter of the rule (*capitulum*), from which the chamber derives its name. The president says, in Latin, 'Let us speak touching our order,' the rest of the proceedings are conducted in French. Hither it may be a monk is carried in on his blue bed with a chalice on his heart before service, from the Infirmary chapel, and then borne out to his long home with solemn dirge and requiem. Here again a novice is to be admitted to the cowl, an officer to be appointed, or a delinquent punished. For lesser offences there was the penitent's bench (*trunculum*), before the chapter-house door, or outside the choir ; for graver faults the cell with its fare of bread and water, varied by raw herbs ; or in very aggravated cases there remained the well-like prison in the infirmary (*laterna*, *lying-house*), or else the sharp discipline with a rod or scourge as the culprit lies or sits upon the floor. At the end of chapter, the wooden tablet (*tabula*, *manuale*) was struck as a warning of man's painful entrance into life, his troublesome pilgrimage and sorrowful decease, an idea followed out in the ordinary procession following the course of the sun, through the east door of the cloister, and then passing by the western entrance into the church. Abbots were buried in the chapter-house, and monks

in an outer cemetery. Interments in the cloister-garth were of the very rarest occurrence.

The Maundy, or ceremonial feet-washing, was performed usually in the chapter-house; at Canterbury in the north aisle of the presbytery, and at Durham in the north cloister alley.

In the Refectory one of the novices (*lector mensæ*) goes into the pulpit, or to the lectern, to read from some holy book during dinner-time. The chanter sings Benedicite, Gloria Patri, and the Lord's Prayer. The monks sit along the walls on matted benches according to their seniority, as in chapter, and observe silence. Beside each platter is a neat cover, a napkin containing a commons of bread. The mazer cups (*muræ*), the larger (*crater*), or the smaller (*ciphus*), are filled with ale or beer, and their portions served by yeomen of the cellar, and servitors of the kitchen and refectorar. Their hearts were set upon their heavenly home, and their attention centred upon the lection. The fare was simple and wholesome. Girald du Barri, returning in an ungracious mood from a voyage to Flanders, declaims at the unwonted fare on Trinity Sunday in Canterbury hall. There were seventeen courses of made dishes of all kinds of fish, highly-peppered omelettes, salted meats, rich sauces, and well-seasoned salads, with all kinds of wine perfumed, stum, cider, and mead, but no Kentish ale, the want of which irritated him as much as did the distracting signs made with lithe fingers and arms, and very audible whistling, to which, from the prior to the servants, from the man eating his ordinary commons, and his brother enjoying an extra dish from the high table, the monks had recourse,—it had been better, he thought, to allow a moderate use of speech. In 1082 Prior Symeon, by introducing delicate fish dinners, induced the monks of Winchester to eschew meat, but in 1124 the king's authority was invoked to restore their commons to the old number of thirteen, the bishop having reduced them to ten. 'I have but three myself,' said Henry, turning to the bishop, 'and you, my lord, will see that these monks have no more.' Beef, mutton, pork, sucking pig, poultry, game, sugar, rice, currants, raisins, dates, almonds, spices, pastry, cakes, and all kinds of bread, wine, ale, and beer,

were served on great days at Ely, besides the special capon feast, and the banquet on wild boar on All Saints' Day : these were included under the names of pittances, mandates (by bequest), graces, and liveries. On ordinary days fish, vegetables, pastry, blanc-mange, fig tarts, fruit, bread, cheese, wine, and milk were set on table. Abbot Foliot of Gloucester appropriated a church to supply the refectory with wastel bread and French wine, and his good-nature provoked a bitter satirical poem in Latin, which may still be read.

In the great hall of St. Alban's there was an ascent of fifteen steps to the dais, where the abbot sat in the midst of the table with noblemen, ambassadors, or strangers of eminent quality placed at the ends. Two side-tables were set for the monks, on whom the novices waited, and, when all had dined, sat down to their own dinner. At the installation feast of Maryns, in 1302, the dishes of conies and peacocks were coloured with (alkanet) bugloss, the sauces flavoured with ginger and galingale, blanch powder, amedan, fine flour cakes, grains, cardamom, flaunpayns, honey, ginger, cinnamon, cloves, and mace, furnished for the festive fare.

Each monk drinks, holding the cup with both hands, and says his prayer quietly to himself. 'Benedicite, may the Son of God bless the food and drink of His servants.' A few invited guests are entertained at the president's table. At the end of dinner, the grace cup is quaffed, the little wooden 'tablet' is struck by him, all rise and bow to the east, each again silently says, 'Our help is in the name of the Lord. Blessed be the name of the Lord,' and with a touching allusion to vacant places, 'May the souls of the faithful rest in peace.' Then a priest adds aloud the grace, 'Let all the people confess Thee, O Lord. We thank Thee, O God. Blessed be the Lord for all His gifts.' In silence once more each monk prays : 'Be merciful to me, O Lord ;' then all make the holy sign and leave the hall. The spoons and cups are washed and replaced in the almonries ; the platters are returned to the kitcheners' attendants. The fragments are carried away on a dish to the almonry, and the reader and servers sit down to their dinner,

whilst the guests are further entertained in a chamber by one of the principal officers. On certain days the *caritas*, a light repast of thin cakes, bread, and fruit, accompanied by bevers (*biberes—potus caritatis*), were given before collation in the hall. Near the refectory are the pantries, and butteries, and the great kitchen, where the *revestrar* as clerk to the cellarer keeps the daily accompt of the expenditure.

7. Classes of Conventuals.

The elder monks were called Seniors, or Wisefolk (*Senpectar, senes-sapientes*). One marked distinction was made in a conventual cathedral,—these monks wore copes on those occasions, when their brethren appeared in albs of the ritual colour of the day, or if there was a very grand procession and sufficient robes were wanting, in chasubles, dalmatics, and tunicles,—in secular churches restricted to use in the presbytery. These matters, superficially small, show the spirit of an age and institution.

There were three classes of monks: (1) Seniors, from the age of forty to fifty years, who were only required to sing masses; (2) the middle or second class, from twenty-four to forty years, who were bound to take their course in forensic, choral, and cloistral duty; (3) Juniors, who acted as gossellers and epistolars, taper-bearers, readers of the martyrology and collation in chapter. The novices served in hall, and read the lections during dinner. The servants had food and liveries in addition to their wages.

Some idea of the numbers in a Benedictine monastery may be gathered from the fact, that at Canterbury, built originally for 150 members, there were fifty-four monks at the Dissolution; at Chester, forty; and twenty-four in 1400. St. Edmund's Bury numbered in the thirteenth century eighty monks, fifteen chaplains, and 111 servants employed within the walls; at Westminster, in the fourteenth century, there were eighty monks; at Ely, in the fourteenth century, fifty; and just before the Dissolution, thirty-seven. In 1072, there were at Gloucester-

ter, eighty-six; in 1104, 100; in 1330, fifty-four, with 200 officers and servants; in 1510, forty-eight; at the Dissolution, thirty-six, with 100 assistants, and 200 more in the country. Norwich was founded for sixty monks; Peterborough numbered 110 in the thirteenth century. There were forty-two at Worcester at the Dissolution; twenty-one at Bath; nineteen at Coventry; forty at St. Alban's; twenty at Rochester; at Norwich thirty-two; at Winchester thirty-seven; at Peterborough thirty-eight.

The Benedictine system consisted in a division of labour. The chief persons of the house bearing office, but owing obedience to the superior (*officiarii, obedientiarii*), were of two classes: (1) domestic, comprising the high prior (provost, or major prior), in a cathedral where there was no nominal abbot. He was at first chosen by the bishop, and in later times, with his licence, by the monks. He had his own great hall and attendants. Chaplains always resided and fared with him. When he desired it on great festivals, he had his ludus or play performed for the amusement of his friends and himself; entertainments by minstrels from some nobleman's household, players, tumblers, and jesters. When he died, the bellman went round the streets to announce his decease, and the præcentor sent off messengers with briefs on the same errand to all confederated monasteries. Under him were the claustrals or cloistered, the sub-prior, and priors, wardens of the order; all these held chapter and were presidents in hall; the præcentor; master of the novices; the subchanter; and penitentiary, or general confessor. (2) The Forensic, or out-of-door officers—who, having business to transact beyond the cloister, were not bound always to attend the choir services—included the cellarer, the chamberlain, the kitchener or bursar, the pitancier, the inner hostillar or terrar, and the master of the table-house, and infirmarer. There was also a subaltern class called *quasi-claustral*, bound to attend choir, but allowed to quit the precinct on conventual service; these were the sacristan, the almoner, the fruiterer and gardener, the master of the Frater, the revestrar, master of the anniversaries, the keeper of

The Arrangement of a Conventual Cloister.



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the high altar and relics, feretrar or tumberar, keeper of the shrine, tombs of saints, and the Lady Chapel, the outer hostillar, the granarer, or keeper of the courts, the (bartoner) keeper of the farm, the commoner, or master of the common-house, and the circa, the night-patrol of choir and cloister.

We now may consider the buildings in which they exercised their offices.

8. The Arrangement of a Conventual Cloister.

We possess ample descriptions of the arrangements and plans of Durham, Worcester, Tynemouth, Chester, and Canterbury (Benedictine); of Hulne (Carmelite), and Marrick (Benedictine nuns). There are several features in common, and strong resemblances between the whole plans of St. Alban's and Norwich, Westminster, Ely, and Peterborough, Chester and Winchester, Durham and Worcester. In order to allot the buildings to their several uses, we possess the most minute account of the internal discipline and home life in the monastic chronicles and customals, as well as in the constitutions drawn up by founders, reformers, and the general chapter of the order.

There were four classes of buildings: (1) claustral, those occupied by the monks; (2) domestic, those used by the servants and work-people; (3) hospitable, those in which entertainments were given to guests; and (4) eleemosynary, those devoted to schools for poor children, and the distribution of alms to the poor.

There were several cloisters: (1) The little cloister of the infirmary. (2) The dark cloister or dark entry, a vaulted passage leading from the south-east angle of the great cloister to the infirmary cloister, or the cemetery. (3) The great cloister (*claustrum monachile, s. magnum v. regulare*), of which we shall first speak.

The cloister was the central heart of the convent. In large monasteries it was surrounded by stately galleries of stone, four-square, but in the lesser houses, and even at

Rochester, it was fenced with a trellised enclosure, and covered with a pentice or shed-roof, supported on its upper side by corbels, and below resting upon timber framing and posts. The Norman cloister was seldom vaulted. In process of time the ancient open arcades were transformed into glazed galleries.

Owing to requirements of the site, or water-supply or drainage, the cloister was built sometimes on the north and sometimes on the south side of the nave. At Rochester it adjoined the presbytery. It often had a conduit or fountain in the centre with a castellated cover (*castellum aquæ*).

In every interval in choir services, mealtimes, sleeping or daily occupation, this inner court and quadrangle (secluded from the world) was in requisition as the place of general assembly in meditation, reading, writing, or teaching. Doors communicated with the buildings only which were devoted to monastic purposes. The green enclosure in the centre, bright with flowers and shaded by trees, was the garth (*pratium claustrî*). The cloister windows were not glazed until the fifteenth century. The parliator or *ostiarius* had charge of the doors.

The silence was only broken by the sound of the horn in case of fire or flood, the rattle which announced a death in the infirmary, or the ringing of bells.

At 6 p.m. the doors of the cloister were locked by the superior, who kept the keys, until 7 a.m., and hanging lamps or cressets in lanterns were lighted at the four corners, and in front of the principal doors, by the chamberlain's servant, furnished by the obedientiaries,—the cellarer, hostillar, chamberlain, and keeper of the order, whose chequers adjoined them.

The monks, according to their seniority, sat upon mats along the bench-tables in the alley next the church (*claustrum collationis*), the president sitting at the east end, and a prior near the lower church-door. Opposite to them in the windows sat illuminators, writers and transcribers of music. Each window was glazed, and in the recesses were little pews or private studies wainscoted round with screens, called the texts

or carols. Aumbries or cupboards on the church wall held great store of ancient MSS. of Doctors of the Church, profane authors, and the works of holy men. Sometimes there is a recess for books next the church-door in the east alley. 'Histories' and ritual formed the usual subjects of study. In a few monasteries, for instance at Norwich, Chester, St. Alban's, and Sherborne, additional studies were built over the alleys (*trisantia*, *deambulatoria*), but they were not used in cloister time or during service in choir. At St. Alban's there were alleys called the great and *custodia* tresaunces. At the lower end of this alley there was often a passage, the dark cloister into the outer court, with a seat for the porter. Each walk had its own warden (*guardianus trisantia*) to maintain quiet.

In the west alley the school of the novices was kept, learning their psalter or humming softly some antiphon or hymn, under the direction of their master. They sat in the window-seats facing him. His seat was near their book aumbry. To secure the place against interruption, the porter or usher (*ostiarius*) kept guard at the cloister door.

The east alley (*claustrum capituli*) was reserved for the ceremonial of the Maundy on Thursday in Holy Week, washing the feet of poor men, whose bench often remains in it, and as a passage between the church and dormitory stairs. The Maundy of the monks was made in chapter.

The alley before the refectory was usually closed to all passers. The Maundy bench for children often remains in it. At the hall-door were almeries or closets for hand-towels (*manutergia* or *tectoria*) changed every Sunday. And near it, used for washing hands before meals, and feet on Saturday nights, and at the monthly shaving, was the lavatory, erected in the wall (Westminster, Norwich), in the south-west angle, or immediately fronting the door (Chester, Canterbury, Gloucester), where it formed a cistern or water-trough between the buttresses.

The CHAPTER-HOUSE (*Domus capitularis*) was invariably on the east side of the cloister, and of rectangular form, because the monks sat along the sides as they did in choir. The chief exceptions peculiar to England were Westminster

and Worcester, and it is said Belvoir, of the Benedictines, and two houses of Austin canons. The fact that the chapter-house built by Edward the Confessor was circular, explains why the 'incomparable house' which succeeded it was polygonal; at Worcester it was an ingenious architectural development of vaulting, radiating from a central pillar in the apse of the crypt. In the chapter-house abbots and lay persons of high rank, or great benefactors, were buried, until interment was permitted within the church itself.

Opposite to the chapter-house was usually the CELLARER'S HALL, over an undercroft (covent cellar), used as cellarage, and divided by wooden partitions; the upper room formed a guest-house at Norwich, Chester, Sherborne, Winchester, and Canterbury.

In some instances (though rarely as at Durham) the DORMITORY (*dortor*) was in this position. Normally it communicated directly with the transept, for the convenience of access to the choir under shelter. In two cases it stood at right angles to the cloister, at Winchester on the east, and at Worcester on the west. It always was raised upon an undercroft substructure or basement, divided into chambers for stores, the regular parlours, the common house, the house of monks who had been bled (*minuti*), or other necessary rooms, such as the treasury at Durham and Westminster. Under every window was a cell of wainscot (*asser*), with a book-desk for study, partitioned off, with a low door, from the central avenue, which was covered with matting to deaden sound. The rest of the floor was strewn with hay or rushes. At either end at night time there was a standard of stone provided with cressets to give light. The novices slept at one end, or in an adjoining chamber. The dormitory also communicated immediately with the latrines (*gong, secretior domus, necessarium*), the privy or *rere dortor*, which were well lighted, partitioned into little openings from a central passage, and provided with soft hay. This apartment is always distinguishable by being placed over a watercourse. At Worcester access from the dormitory was given to the church through the south-west turret;

at Canterbury by a gallery formed in the west gable-wall of the chapter-house over the doorway, and continued over the cloister roof into an upper chapel of the north wing of the main transept. At Westminster a bridge was formed across the west end of the sacristy; and at St. Alban's a series of wall-passages along the south wall of the transept, over its east aisle, and the south aisle of the presbytery formed a communication with stairs into the church.

There were several UNDERCROFTS or basement and ground-floor chambers for storage, divided by partitions, under the refectory and cellarer's hall, and also under the dormitory. In the latter case they are often divided into chambers, one being the Calefactory, Common House at Durham, or Winter Hall at Burton, which always looked out upon a garden or green, and was provided with a fire, where those afflicted with rheums or chilled with sharp winds might warm their limbs; whither the acolyte came for his light, and whence the chanter bore off his parchments dried. There is a fine example at Battle. The vaulted passage between buildings leading into the cloister was called a *SLYPE* or entry (*introitus aluræ*). Two rooms were allotted for interviews, the transaction of business, and conversation; one for the use of visitors, which sometimes was in the slype, as at Westminster, Norwich, Durham, and St. Alban's; this was called the outer or *FORENSIC PARLOUR*; the other was a distinct chamber, usually under the dormitory, for conventual business, the Inner Parlour (*magnum, regulare parlatorium, locutorium, colloke*). Besides these were the special parlours of the bled, the novices, and guests. At St. Alban's aumbries for muniments were made in a chamber below a chapel which adjoined the studies and library. A writers' room (*scriptorium, domus scriptoria* or *antiquariorum*) occurs as a distinct building at St. Alban's. At Norwich a library always formed an integral part of a monastery. At St. Alban's it was over the cloister; the præcentor was *scriptorarius*, the inspector of studies, for which special chambers were allotted over the cloister alleys, or in studies above a slype, or in the *domus studiorum*.

A REFECTORY (*fratry*, great hall, *fraterhouse*, common hall) was always on the side opposite to the church, in order to prevent annoyance from smells or noise. The floor was strewn with hay or rushes; the lighting in winter was brilliant; the walls were wainscoted; at one end was the great almery or cupboard for plate, and another for table-cloths, salt-cellar, bowls, basins, and ewers. The fare was served by a covered way or through the dresser window from the kitchen; near it was the covey or pantry, from which the poor scholars called children of the almonry received their portion from the table of the novices. At the east end, under some sacred picture or sculpture of the Doom or the Last Supper, and raised upon a platform (*dais*), stood the high table (*mensa capitalis*). Above it was the little gilded bell (*scylla*) which the president rang for the dishes to be brought in. At the lower end, opposite the high table, was a screen pierced with doors which led to outer doors in the west wall, opening into the cellarge of beer and wine, and into the butteries and pantry, from which the bread, butter, and cheese were served. Near it were the larder, the scullery for washing platters and trenchers, and the room where the fish were washed. The novices sat on the south side, between the high table and pulpit.

There was also a COMMON HALL for recreation (Table Hall, New Hall, Misericord, Oriel at St. Alban's, Spane at Peterborough, Deportus (Disport) at Canterbury, Loft at Durham), usually near the Infirmary, where half the convent, including those who had been bled, dined on meat, with the superior's permission or dispensation, according to a rule laid down in a general chapter of the order at Oxford, in 1300. Before 1066 and until 1082, the period of Lanfranc's reform, meat was eaten in the refectory. At Durham the loft (a chamber over vaults), on the west side of the refectory, was used on ordinary days instead of it.

The GREAT KITCHEN (*coquina cœnobii*) was sometimes octagonal outside, but formed an internal square (as at Canterbury 45 feet, Chester, Worcester, and Glastonbury, Ely 35 feet, and Durham 36 feet); a small court adjoined it, with offices, which

at Westminster and Chester had a tower and larder on the west side.

Most of the obedientiaries had their official residence, a counting-house (*scaccarium*), or CHEQUER, which was provided with a kitchen, near their department. The Cellarer, Sacristan, Chamberlain, Hostillar, Almoner, Infirmarer, Præcentor, and Chapel-keeper, had separate estates and revenues, of which they kept an account in rolls which were annually audited. The chief of these, the Cellarer, Chamberlain, and Sacrist, were usually appointed by the bishop, the rest by the prior and seniors of the convent; but sometimes the nomination rested with the latter, and admission or institution only was left to the superior. At St. Alban's the tailors and cordwainers had work-rooms (*sartaria et courvoiserie*) under the Chamberlain's chequer. The Sacristan, Almoner, and Chamberlain (by the usual arrangement) lived close to the court gate, the Cellarer near the refectory and guest-hall, the Kitchener and Pitanciar adjoining the kitchen, the Hospitaller near the hostry, the Garnerer near the granaries, the Sub-Prior near the dormitory door, the Commoner near the common-house, the Infirmarer in the infirmary. They dined in their rooms, but were bound to sleep in the dormitory. The Bursar and Hostillar slept in the infirmary.

The SEXTRY, a second chamber of the Sacristan (*segrestan*, *sexton*), adjoined the cemetery (called at Ely and Durham the *sextre* or *centry*), and also the wax-house or chandlery. The Under-Steward for the courts lived next it at Gloucester. At Ely the Almoner, Treasurer, Infirmarer, and Chapel-warden had chequers near the vineyard.

The PRIOR'S LODGE was usually detached a little space from the cloister, but approached from it by a short passage. At St. Alban's he had a chamber over the chapel of the dormitory, and abutting on the hostry-chapel; his chapel of St. Simeon, his parlour or summer-room, chambers adjoining the infirmary and overlooking a garden, under whose wall the sick and aged might sun themselves, or in rainy weather take exercise in a gallery. The Abbot lived in an extensive house, with his

chapel, the royal hall where queens were lodged, the new chamber for his guests of high degree, his kitchen and hall, his chaplain's rooms, his study, library, wardrobe, treasury or hostry, besides a painted chamber called *pictoria*, which was destroyed, owing to its vicinity to the infirmary, and thither he invited monks from the Oriel to join his guests at dinner daily.

The Clerk of the Cellarer, or Treasury, a layman, lived over the west gate at Gloucester. He made out leases, and kept the court rolls, advowsons, and records of grants.

A resident physician was maintained at Gloucester and St. Alban's, being allotted a chamber, robe, and allowances.

The Charnel in the cemetery, at Ely near the Sextry, was a crypt for the reverent reception of any contents of graves which had been disturbed; above it was a chapel for singing the requiem mass. One remains at Norwich. There was an outer cemetery westward for laymen; the monastic cemetery was towards the east. At St. Alban's there was a chapel of the dead, where a daily mass was said for their repose. The gate-house is sometimes all that survives, as at Wetherall and Thornton.

Besides these houses there were within the precinct or compass (*ambitus et procinctus*), which no conventual could transgress—(1) the INFIRMARY (*Fermory*), appropriated to the asylum of the aged; the hospital of the sick and infirm, and the prison of the refractory, for the only prison (*laterna, helle, lying-house*), it must always be remembered, was within it. The chamber of the bled usually adjoined it, though sometimes this was in the undercroft of the dormitory. It formed a long hall with beds in the aisles, and a chapel at the east end. On one side was a herb-garden (*herbarium*), which was sometimes surrounded by the little cloisters, such as remain at Gloucester and Westminster, and are traceable at Canterbury. The position was usually eastward of the dormitory, but at Worcester it faced, and at Durham and Rochester adjoined, the west front of the church. At Evesham, Gloucester, and Norwich it was parallel with the refectory. Besides the multiplicity of work-

shops, storerooms, garner, and farm buildings, occupied by the *conversi*, or lay servants; next the gate of the outer, or base court, stood (2) the ALMONRY (*eleemosynaria*), where doles of food and clothing were daily made to the needy, and a school was provided for the poor children; (3) the GUEST-HOUSE, Strangers' Hall, or Guesten Hall (*hostellary, hostry, ostry, cella, v. domus hospitum, camera; diversoria*), was an indispensable adjunct when hostelries were the resort of dangerous persons and infamous, for the reception of pilgrims, wayfarers, poor and rich, and Religious, free to remain without cost during three days.

There were several Guest-Houses—one under the charge of the prior, near his lodge, for the reception of noblemen and distinguished guests; another in the cellarer's department, near the kitchen and butteries; a third near the gate, for poor folk; and a fourth, for stranger monks, who dined in the refectory. These consisted of a long gallery, with space for exercise and conversation, having a central fire, and tables in the midst (at Durham there were three pillared alleys), and lateral chambers, containing several beds. The principal halls had oriels, or recesses for private conversation.

A GATE-HOUSE consists of the gateway, with inner doors, a great arch for wagons, and postern for foot-passengers. The recess in front forms the portal, and an inner portion is the gate hall, facing the court beyond, and furnishing a shelter to persons waiting. On one side is the porter's lodge, and generally there are chambers above it. A porch is a chamber with doors at one end, and an open arch at the other, placed in front of a principal doorway. The CHURCH or ABBEY GATE face the west front. The COURT GATE is always on one side.

The last buildings to mention are—the slaughter-house, the furnace, the kiln, lodgings, schools; and usually near the infirmary—the shaving-house; the house for bleeding, so welcome that an abbot was beloved who allowed the indulgence to be at fixed times; and the bath-houses. The *foreigns* were buildings and yards outside the precinct, as in the Foregate of Shrewsbury, and Forbury of Reading.

PART III.—CATHEDRAL FOUNDATIONS: SECULAR AND CONVENTUAL.

1. Cathedral or Mother Churches (Basilicæ, Baptismales, Majores Ecclesiæ, High Churches).

IN the missionary age the inhabitants of towns became Christians before the country peasants, and therefore for a long period the term 'pagan' was used as synonymous with heathen. For centuries after, and even to this day at Lincoln and Exeter, the urban deanery, which was commensurate with the extent of the city, bore the significant name of The Deanery of Christianity. Again, a chapel was built by a religious community, and attracted people to live round it; it became a church, and a town was the final result. Such was the origin of Battle and Bury, Durham, Ely, and Peterborough, Salisbury and Wells. The provincial or tribal titles of some of the earlier English bishops do not concern the present subject.

Cathedral churches were the first founded or built, and therefore bear the name of mother churches. The earliest cathedral was Christchurch, Canterbury, already referred to. The first abbey church was St. Augustine's in the same city, and from the primacy of Theodore to that of Lanfranc there was a suffragan bishop in St. Martin's who ranked with its dean or prior.

Then came London, York, Rochester, and Winchester, the chief towns of their respective princes. Subsequently the bounty of the sovereign, the endowment with a certain manor, or the convenience of a site, led to the choice of sees afterwards translated or united, Hexham and Chester-le-Street, Leicester

and Stow, North Elmham (673) and Dunwich (630), St. Petroc's or St. German's, Dorchester near Oxon, Crediton, and Sherborne. At length, from motives of safety and diocesan convenience, the greater towns received the bishop's throne.

2. Removal of Sees.

In 998, the see was removed from Lindisfarne to Durham; and in 1050, from Crediton to Exeter, for fear of raids by Danish pirates. The Council of London in 1075 (reinforcing the sixth canon of the Council of Sardica (347), in which three bishops of British sees had taken part), with the sanction of the king, definitely removed the bishops' chairs from villages to larger and more important towns defended by castles and walls. Accordingly the see was translated from Selsea to Chichester; Elmham to Thetford (1075), and thence (1094) to Norwich; Lichfield to Chester (1072-85), and to the rich abbey at Coventry (1086-1117); from the united see of Ramsbury (deserted from the smallness of its revenue) and Sherborne (1058) to Old Sarum (1075-8); from Dorchester (Oxon), to Lincoln (1073-86); and from Wells to Bath (1091). Ely, in 1109, was taken out of the enormous diocese of Lincoln, which extended from the Thames to the Humber; Carlisle was founded in 1133; and in 1220 the see was removed from the waterless, windblown site and rude garrison of the hill fortress of Old Sarum into the pleasant Maryfield of Salisbury.

3. Classification of Cathedral Churches.

Several of these churches, by a usage almost peculiar to England, owing to many of the first missionaries and episcopal founders being of the Order of St. Benedict, and its resuscitation by St. Dunstan (900), were also Regular or Conventual, that is, occupied by a religious community living under a certain rule (regulars), who formed a chapter; such were Benedictine monks at Canterbury, Rochester, Winchester, Worcester, Norwich, Coventry, Bath, Ely, and Durham, and the Canons

regular of St. Augustine, or more concisely Austin Canons, at Carlisle.

The rest were Secular : Chichester, Salisbury, Wells, Exeter, Lincoln, Lichfield, Hereford, St. Paul's London, and York ; and in Wales, with less perfect constitutions, St. David's, Llandaff, Bangor, and St. Asaph.

The chapters of Bath and Wells, of Coventry and Lichfield, combined to elect the bishop of the united sees.

4. Old and New Foundations.

The English Cathedral Churches are now of two classes, the Old Foundation and the New Foundation, so called since the Dissolution. Previous to that time the former were known as (1) Secular, and the latter as (2) Regular or Conventual.

5. The Secular Cathedrals.

In the Secular cathedrals the constitution consisted of a dean and a chapter, including the dignitaries, the præcentor, the chancellor, the treasurer and archdeacons ; and canons and prebendaries, who were nominated by the bishop, and installed by the dean and chapter. They had separate estates (prebends) probably from the twelfth century, and out of the whole body a class of residentiaries was gradually formed. The dean was elective by the chapter. In some foundations there were also a sub-dean and sub-chanter of canons. The bishop nominally was elected by the dean and chapter.

The constitution of these cathedrals was not altered by Henry VIII. ; hence they are called of the Old Foundation.

6. The Conventual Cathedrals.

A convent is the living community in distinction to the material monastery (*cœnobium*).

In these churches the bishop was the abbot, and the prior and monks or regular canons answered to the dean and canons of the secular churches, and also formed a chapter. At Car-

lisle, Durham, and Ely, the bishop, when representing the abbot, still occupies the stall which in secular cathedrals is filled by the dean.

Here it must be pointed out that the comprehensive term minster (strictly meaning, as at Leominster and Minster Lovell, a monastery) is commonly applied, among others, to York, Lincoln, and Lichfield, and several collegiate churches, Southwell, Beverley, and Wimborne, founded in the first half of the eleventh century, which were always secular; whereas we always reduplicate Westminster abbey-church. In the tenth century we find the word minster applied to smaller churches, once collegiate; and several parishes in Essex and Dorset and other parts of England retain the affix, having been at one time central stations or colleges of early missionary enterprise. Names were not definitively settled except with the lapse of time; in the ninth century York had a secular abbot, and a provost or dean ruled at Canterbury and Worcester more than a hundred years later.

When Henry VIII. dissolved the conventual foundations he made an addition to the existing sees of two churches of regular Austin Canons,—Oxford and Bristol, and of four Benedictine churches,—Peterborough, Gloucester, Chester, and Westminster. [The latter enjoyed the honour for ten years only, and, retaining its chapter, was reconstituted as a ‘collegiate church,’ that is, one with a dean and chapter, but without an episcopal throne. At the same time, Bath and Coventry were permitted to retain the merely titular honours of a city, the church of Bath being made parochial, and the splendid cathedral of Coventry levelled barbarously to the ground, in spite of the earnest remonstrance of its bishop.] These six became churches of the New Foundation, and were reconstituted with a dean and chapter of residentiaries only, called prebendaries, but now canons, many of whom never so much as changed their stalls. The original intention (as propounded at Norwich) was drawn up in conformity with the secular foundations, but an unwise revision resulted in omitting the dignitaries of the choir, and concentrating their powers and duties in the dean, a Crown

nominee; it also created a new class of absolutely dependent and subordinate clergy (including a præcentor and sacrist), not incorporated like vicars; and a handy but hardly applicable name of Minor Canons was borrowed from the ancient and peculiar bye or supplementary foundation of petty prebendaries at St. Paul's, London, and those of Chichester, who had the privilege, over and above vicars, of celebrating the early mass at the high altar.

Within the present reign the collegiate churches of Manchester and Ripon were made cathedral, with deans and chapters on existing endowments, and the once Benedictine abbey-church of St. Alban's, and the parish church of Truro, without deans and chapters, by public subscription of funds for the episcopate.

7. The Design of Cathedrals.

A cathedral was a church exceedingly magnificent for worship in its highest form, perpetual offering of prayer and praise, with a merry noise, and the sound of rejoicing. It was the heart of the diocese, a mother of all lesser fabrics, the model in its services to parish churches, and all the grace of art and splendour was consecrated to enrich that spot where the sacred fire was always kept burning. God needed not the temple, but man had need of its constant intercession. The choirs were strictly chapels of the community engaged in one work, and at Ely a screen was placed in the south choir aisle to prevent women and lay folk interrupting the contemplation of the monks. The naves were grand avenues for processions, and were not intended for the accommodation of congregations, but the porch-doors stood open, offering welcome freely to all who came to pray. The parallel lines which marked the places of those who took part in these processions may still be traced in the nave of Chichester. They have disappeared at Canterbury and Westminster; and so, too, have the rows of circular stones been lost at York and Lincoln. In order to mark the time and accompany the chant, minstrel galleries were erected in the

triforia of Exeter and Wells, and in the tribune of Winchester.

Parish altars were admitted in the secular naves of Hereford, Salisbury, Chichester, and Lichfield, but Bishop Oliver de Sutton, at Lincoln, c. 1280, rebuilt the parish church of the nave outside the cathedral, and in 1315 it was removed at Ely. The naves of Austin canons were always parochial. The Benedictines usually built a detached parish church—for instance, at Ely, Worcester, and Durham, Westminster, Bath, Rochester, Abingdon, Malvern, Cerne, Malmesbury, Peterborough, Battle, Glastonbury, Bruton, Pershore, two at Bury St. Edmund's, Coventry and Evesham; although (1) sometimes they suffered the erection of a collateral church, as at St. Alban's, Chester, Romsey, and Leominster; or (2) allotted part of the nave—as at Brecon, Binham, Shrewsbury, Ewenny, Monkton, Wymondham, Freiston, Boxgrave, Croyland, Tewkesbury, and Dunster, and in the nunnery churches of Bishopsgate, Easebourne, Marrick, and Davington—to the parish; or even (3) permitted a western church to be built against the west front at Winchcombe and Sherborne. At Rochester, in the fourteenth century, the citizens claimed access by day and night for the purpose of obtaining the viaticum for the dying, but the monks denied and opposed it. The nave was used at an early date for sermons addressed to the people. The rood altar which stood in it was always accessible, and, as at other low altars, lay folk at their own convenience or choice attended. Sometimes the Benedictines exercised archidiaconal jurisdiction within the extra-mural domain (*leuga, forinsecus, foreign*) in the person of the vicar-dean of Battle, the dean of Bath and the Vals of Evesham, and the archdeacons of Croyland, Westminster, St. Alban's, and Glastonbury. At Gloucester there was a monk of the vill or town, like the sacristan of Croyland.

8. Who built the Cathedrals.

The architects and designers were, no doubt, until a distinct class of builders grew up as active directors of the works, if not

the actual artificers, ecclesiastics or monks of cultivated taste, and possessed of constructive or theoretical skill, such as Flambard, Gundulph, and Wykeham, the two Williams of Canterbury, Alan de Walsingham at Ely, Welbourne (*magister fabricæ*) at Lincoln, and Elias de Dereham at Sarum. Abbot Bayfield was supervisor, or *magister operis*, at Gloucester. The canon-paymasters (*communarii*) were aided by builders, whose names we know, at Salisbury, Exeter, Winchester, York, Chichester, and Wells—men like the famous Geoffrey de Noyers at Lincoln, who probably had been brought up in the cathedral school. At Winchester we possess portraits of the chief workmen. They were called chief masons, wardens, *operarii*, or masters of the fabric and work, and their names at Lincoln were once legible on the vaulting of the nave. At York (where the chantry priests were often ‘clerks of the works’) and at Exeter the chapter maintained a permanent gang of labourers. The daily pay and expenses can be accurately traced by means of the fabric rolls preserved at Exeter, Wells, Durham, and Norwich. The similarities in the ‘marks’ on buildings and between widely-parted structures in architectural taste, arrangement, and ornament, point to an influence and intercourse kept up by masonic guilds or travelling bodies of masons. At Bath we have a deed of appointment of a ‘master of the works commonly called free masonry.’ Local types in the West were long followed out. Lanfranc’s church at Canterbury, and St. Stephen’s, Caen, of which he had been abbot, were of the same dimensions and form. The wonderful skill and self-denial shown in later additions to an earlier building may be studied in the steeple of Salisbury harmonising with the lower structure, and in the nave of Westminster, where the successive portions form an unbroken whole. At Canterbury the desire to retain the older choir-towers, which necessitated the contraction of the width of the new building, has added fresh beauty to the perspective and apparent length.

9. How were the Cathedrals built.

The first portion which was completed was the choir for the daily services, and then the general plan was pursued more leisurely by adding, eastward and westward, magnificent presbyteries and long naves, as individual liberality or the general prosperity of the community enabled them to commence and carry out those costly undertakings. The beginning was made by adding so much of the adjoining transept and nave as would serve to carry the central tower above the choir.

Church work was always slow, and by degrees only our magnificent minsters were completed, through the devotion of the people, the munificence of kings and bishops, and the benevolence of families and large-hearted individuals; by taxation of the capitular property and prebends, by the employment of rectorial tithes, by offerings at shrines, by annual sums paid throughout the diocese to the mother church at Easter or Pentecost; by levies laid on every messuage throughout the diocese, as in early times at Norwich; by collections made by brief-bearers going out from York; by the clergy of St. Asaph carrying the Book of the Gospels, called *Ereuegilthes*, through every bishopric bordering on the Marches, and by canons of Sarum itinerating through various dioceses to collect alms; and by testamentary bequests, for no one of quality or means died without leaving a gift by his will. At Ely the master of the works found a treasure trove of money to pay his men. The king sent out a royal letter in 1205 inviting aid to complete Lincoln. Primate issued letters for aid to St. Asaph. The Abbot of Peterborough by the lease of his quarries at Barnack to Ramsey, made a saving for fabric funds, as he received a payment of 4,000 eels yearly in Lent.

Penance-fees sometimes augmented the fabric, as in 1447 a parish vicar was compelled to glaze one of the nave windows at Rochester. Bishop Lucy in the thirteenth century established a confraternity for five years to assist him in the restoration of Winchester. King William in 1086 granted to Bishop Walkelyn as much wood as he could carry in four days and nights out of

a royal forest. The bishop assembled an army of carpenters and axe-men, who hewed down every tree in it. Soon after the king passing by cried out, 'Are my senses gone; am I bewitched? Had I not once a fair wood on this spot?' The bishop put on a shabby dress, and, prostrating himself at the feet of the enraged monarch, engaged to resign his mitre, but retain his patron's friendship. The king was pacified, and quietly said, 'I was as much too liberal in my grant as you were greedy in the misuse of it.'

Bishop de Turbès at Norwich vowed that he would not travel twelve leagues from his church until it was rebuilt, and used to sit in a chair before the door asking offerings from the passers by. Noblemen at Norwich and Salisbury laid foundation-stones as pledges of their contributions. The principal persons who had property in the neighbourhood—Lucys and Nevilles at Carlisle, Percies and Vavasours at York, and Lady Alicia de Bruère at Sarum, sometimes the king himself, as at Lichfield—suffered their woods to be felled and their quarries to be dug in order to furnish materials without delay.

10. Dedications.

The armorial bearings of the churches, apparently so complicated, may in most cases be traced to the arms of the founders, to the emblems of the dedication, or to playful allusion to place or name.

In the first and largest list may be included Abingdon, Durham, Vale Royal, Ely, Bristol, and most of the great monasteries, sometimes varied by the addition of a pastoral staff or mitre.

In the second list occur the cockle shells of St. James, of Northampton, Egleston, and Reading; the cross keys of St. Peter, and the sword of St. Paul at Plympton, Bath, Exeter, Gloucester, Winchester, Bromere, Chertsey; the saltire cross of St. Andrew at Rochester, St. Alban's, Covenham, and Wells; the knives and knotted scourges of St. Guthlac of Croyland; the Tau cross of St. Anthony, London; the cross keys of Peter-

borough, Hyde, and York; the cross of Christ, at Canterbury, Carlisle, and Norwich; the arrows of martyrdom of St. Edmund, Bury; the leopards' heads jessant fleurs-de-lys, of the Cantelupe for St. Thomas of Hereford; the chains of St. Egwyn at Evesham; and the snakes turned into a coil of stone at the prayer of St. Hilda of Whitby; the Blessed Mother and Holy Child, at Salisbury, Worcester, and Lincoln; Christ in His majesty, at Chichester; the Trinity shield at Christchurch, London; the crosses of St. Cross, Winchester; the Holy Cross of Waltham and Bromholm; the crossed swords of St. Paul's; and the wheel of St. Katharine's, London. The dedication to Christ or St. Saviour and the Holy Trinity are synonyms.

In the third list are contained the arms of Dunstable, Hertland, Buckfastre, Ramsey, Dereham, Oxford (really Isis or Ouseford), Rievaulx, with its water-bougets; Bridlington, with three capital initials (B), and the three famous pears of Warden.

The arms of Lichfield, the cross of St. John of Jerusalem, symbolical of the five wounds of Calvary, were probably due to a crusading bishop; the arms of the priories of Ely, Norwich, and York, differed from those of the sees; and those of Worcester are believed to allude to the fact that the bishop was chaplain, or celebrant, in the College of Bishops.

11. We may now proceed to review summarily the cathedrals in their order, noting—

- (1) Their distinctive features of decorative and architectural interest, or mechanical ingenuity;
- (2) Their historic monuments;
- (3) Their relics of ancient art, and the treasures in their libraries;
- (4) Their more eminent members;
- (5) Their dimensions;
- (6) The dates of their erection, forming a biographical pedigree of the building;
- (7) The claustral and other external buildings, and the Close.

PART IV.—CATHEDRAL CHURCHES.

1. Cathedrals of the Old Foundation.

CHICHESTER. HOLY TRINITY.—The cathedral and close occupy the south-west quarter of the old Roman city of *Regnum*, over which W. d'Albini, Earl of Arundel, resigned all his rights, laying a silver cup upon the altar in confirmation of his gift, which was designed to redress wrongs which he had done to the church. Its site was a nunnery of St. Peter. The mediæval city walls belt in the close on the south and west sides : owing to this cramped situation, the best views of the exterior are obtained from the East Street with Bishop Storey's market cross in the foreground ; or from the lower Bognor Road, whence the lovely spire (rebuilt after its fall, February 19, 1861),—a landmark at sea,—and the detached bell-tower, group well with the grey mass of the building as it is seen rising over trees, with the soft outlines of the Downs forming an effective background. On a closer approach, the attention is drawn to the chapels external to the nave aisles ; and to the peculiar position of the cloisters. It was ravaged by Waller and Hazelrigge.

The interior of the building, almost wholly Norman and Transitional, is marked by the plain stern character of the semicircular arches, solid piers, and heavy cushion capitals without moulding or ornament. At a later period shafts of Purbeck marble, some few sculptures, and carved capitals, were added without diminishing the original effect. The gems of the building are the eastern chapel of the north wing of the transept, the 'great sumptuous south window,' 47 × 27 ft., and the Decorated Lady Chapel.

The Nave has, beyond the aisles, a range of chapels on either

side; and three porches, the Galilee on the west; a northern, and a southern called St. Richard's, through which pilgrims, coming from the cloister, passed on their way to his shrine. This bishop of the see was canonised, and his body was translated from the north-east chapel to a grand feretory behind the high altar, on June 16, 1276. The very ancient coffer with five locks at the end of the north aisle should not be overlooked. The rood-loft, erected by Bishop Arundel before 1477, has been removed.

The Transept has eastern chapels; one of these upon the north side is of an unusual form,—an oblong with a central pillar; above it is the ancient muniment-chamber. Against the north wall are a series of portraits of 'the bishops' from Stigand to Sherborne, painted by Bernardi early in the sixteenth century. The same artist added two pictures connected with the history of the cathedral, and of considerable value as illustrating the costume of the period, which are placed at the back of the stalls in the south wing. Here also stands a Perpendicular offering-chest with a slit below the door for the reception of gifts in money.

On the west side is the sacristy, with Early English scroll-work on the door, and a small lavatory. Above it, early in the fourteenth century, Bishop Langton built in this unprecedented position a chapter-house, which retains a grand wooden chair, and opens by means of a sliding panel into a dark room over St. Richard's porch, which formed the secret treasury, the receptacle of the precious ornaments in times of danger. The nave-chapels had gabled fronts.

The Choir is formed under the crossing, and retains its stalls of the fourteenth century, which have curious misericords. The chancellor's stall is the most perfect, and retains crimson colouring. The old sacristy adjoins the retrochoir; over it were the sacristan's rooms.

The Presbytery had formerly a watching-loft over the altar, to which access was obtained by three stairs on either side from the triforium.

The Retroaltare was divided between the feretory and the

processional path. The raised platform of the shrine has been removed; it extended as far eastward as the two exquisite groups of five marble pillars, four of them being detached from the central shaft.

The Lady Chapel has sedilia, drain, and aumbries. The walls are covered with marks and inscriptions, which were cut perhaps as memorials of vows. An ancient altar-table removed from the wall of the nave aisle has been placed here. One bay of the vaulting retains its painting of scroll-work and foliage by Bernardi. A priest-recluse's chamber adjoined it in 1402.

2. The lay effigies consist of a knight and lady, probably Arundels; and a lady of the fourteenth century. Flaxman considered the last to be the most beautiful in England. (His own fine works, memorials of Agnes Cromwell and Collins the poet, adjoin the spot.) The ecclesiastical effigies are those of Langton, Lord Treasurer, d. 1337; Stratford, Lord Chancellor, d. 1362; Rickingale, d. 1429; and Sherborne, d. 1536. There are several Norman coffin-lids: one, formerly in front of the Lady Chapel door, is inscribed 'Radulphus episcopus,' who died 1125; another is a curious half-figure of Warham holding a staff. Two hands clasping a heart record the 'heart-burial' of an unknown lady, Maud.

3. In the library, Herman's service-book, a primer 1545, a MS. treatise of St. Augustine of the thirteenth century, several episcopal rings, patens, and chalices, and the head of a pastoral staff, are preserved, with a remarkable tablet of papal absolution granted to Bishop Goisfrid. A helmet and gauntlets have been removed to the residentiary house.

4. Among the eminent bishops of the see may be mentioned: Neville, Lord Chancellor; Reginald Pecock; W. Rede, founder of the early library of Merton College, Oxford; Lancelot Andrewes, Montague, Patrick, and King the poet, and the unfortunate De Moleyns, Lord Privy Seal and Paymaster of the Forces, murdered before the Maison Dieu at Portsmouth, whose tomb has hitherto passed under the name of St. Richard. Stapleton, Harding, and Saunders the controversialists; Dean Ryves, the author of '*Mercurius Rusticus*'; Henry Hammond,

and Dallaway the topographer, were members of the cathedral body.

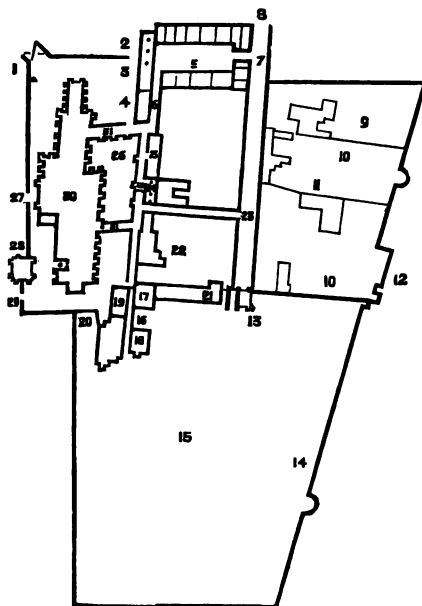
5. Dimensions: internal length 380 ft.; nave, $156 \times 96.9 + 62.3$ ft.; transept, $130.6 \times 34.3 + 62$ ft.; presbytery, $56 \times 59.10 + 60$ ft.; retroaltare, $56.2 \times 59.10 + 60$ ft.; Lady Chapel, $62.2 \times 20.7 + 72$ ft.; south-west tower, $25 \times 20 + 95$ ft.; bell tower, $56 \times 56 + 120$ ft.; steeple-tower, $36.10 \times 45.10 + 127.3$ ft.; spire, 149.9 ft.; in all 277 ft. This tower was called *Le Manell* because it held the lesser peal (*medianellæ*) rung for ordinary services. Two dedication crosses remain.

6. Of the Norman cathedral, the choir, presbytery, transept, and nave, with its aisles, remain, 1090–1120. It was consecrated by Bishop Ralph I. in 1108, and defaced by fire, May 5, 1114. Three western bays of the Lady Chapel, the east chapel of the north wing, and the vaulting of the aisles, were completed 1170–80. On October 3, 1184, the cathedral was consecrated. Owing to a disastrous fire on October 20, 1187, the retroaltare was rebuilt and made square-ended, and the nave vaulted; on Sept. 12, 1199, there was a third dedication by Seffrid II. (One curious result of the great fire was the masking the curve, which it had caused, in the outer wall of the nave, by a corbel table most ingeniously thickened in the centre and thinned at either end: an upper Decorated parapet was added afterwards, so that there are now two cornices.) Hitherto Quarr Abbey, Ventnor, and Sussex had supplied the materials; now Caen and Purbeck furnished marble and stone. An arcade was added to the clerestory; the central tower by Bishop Neville, the sacristy, the porches, the east chapel of the south wing, the upper stages of the south-west tower, the nave chapels (first on the south) were completed 1200–50, the Galilee 1270–1315, the eastern bays of the Lady Chapel by Bishop Gilbert de St. Leofardo 1290; the south window, eastern rose, and chapter house 1315–37; and in the Perpendicular period, the spire, great north window, and the detached bell-tower (1420–1436) were completed. The latter is traditionally said to have been built out of the stones which W. Ryman had prepared to build a tower at Appledram without the king's licence.

7. The position and form of the Perpendicular cloisters are alike unique. They are of three unequal alleys, and extend from St. Richard's porch to the processional path. That this was the original arrangement, a lancet window in the south wall, and an Early English cellarage still existing near St. Richard's Wyne or lane enable us to determine. This alley contains two other doorways, one of the time of Henry VII. with the arms of Henry V., which formed the entrance of the house of the royal chaplains of the Mortimer chantry; and the Decorated label of the doorway which led to the treasury (treasurer's house). The ceiling resembles those in William of Wykeham's colleges. The cemetery is called Paradise. The keeper is the precular, Bishop Sherborne's bedeman.

The Canon Lane has a gateway of the time of Richard II. on the east, and the Decorated palace gate-house on the west. Above the former the Pye Poudre court was held during Sloe fair. There are some Early English portions in the chantry or præcentor's house, and a Norman doorway near the bishop's gate. The hall of the Vicars' College (1370) retains a lavatory and reader's pulpit, and a common room (1200), an old Gylden hall which stands over a Transitional Norman cellarage. The remains of the tracery of the window of St. Faith's Chapel are on the west wall. The palace contains an Early English chapel with two consecration crosses and a picture of the Virgin and Child; a hall with a painted heraldic ceiling, and an octagonal kitchen, 33 × 36 ft., built by Bishop Sherborne.

EXETER. ST. PETER.—The exterior of the church is characteristically marked by the rare position of the transept-towers of St. John and St. Paul, massive Norman, rich in ornament; the unique cresting of lead along the roofs, the bold flying buttresses, with weatherings or copings, crowned with central pinnacles; and the fine sculptured western front, with three tiers of imagery and rich canopies. Within, the long unbroken avenue of diamond-shaped, many-shafted pillars, the uniform stretch of mazy vaulting, giving a peculiar harmony to the whole, the traceried windows with an infinite variety of geometrical forms, the minstrel gallery, the bosses and carvings,



CLOSE OF CHICHESTER.

1. Paradise Tower-Gate—2. Parlour of the Vicars over an Undercroft—3. The Hall of the Vicars—4. St. Faith's Chapel—5. The Vicars' Close—6. The Dark Cloister—7. The Vicars' Gatehouse—8. Canon Gate—9. The Chantry or Præcentor's House—10, 10. Residentiary—11. Deanery—12. Postern—13. Bishop's Gatehouse—14. City Wall of the 14th century—15. Palace Garden—16. Palace—17. Kitchen of Sherborne's Time—18. Bp. Sherborne's Hall—19. The Chapel—20. The Chancery or Chancellor's House—21. Offices of the Palace—22. The Treasury or Treasurer's House—23. St. Richard's Wyne or Lane—24. Hall of Wiccamical Prebendaries over Cellarage—25. Royal Chantry—26. Paradise—27. Middle Gate—28. Bell Tower—29. Sungate—30. The Cathedral Church—31. The Cloisters.

wonderfully true to nature, represent the Decorated style in all its richness and elegance. It seems to have been created at once in its perfect state rather than have slowly grown to its consummate beauty, but it was, in fact, the transformation of a ponderous Norman church into one of exquisite lightness and grace. The correspondence between the parts is significant and without parallel. Transept answers to transept, chapel to chapel, window to window. The rood-loft held organs and contained two altars. Under the minstrel gallery was Brantingham's chapel, facing the Courtenay chantry.

The clerestory is very lofty and large, the triforium is of smaller size than usual for the Decorated period. The transept has projecting galleries on the east and west walls at mid-height: they are carried on brackets and corbels, and form a passage of communication round the tower between the triforia of the nave and choir. There is a kind of eastern transept formed out of two chapels, SS. Andrew and James, north and south. The old exchequer for the 'Chapter's men,' over the north porch, was superseded by that over St. Andrew's Chapel, which was also the sacristan's chamber. The archives are kept over St. James's Chapel. The chapels retain their screens. The Chapel of St. Rhadegund, constructed in the west front, formed the founder's chantry.

The Choir retains a superb throne, a wonderful sheaf of clustered pinnacles, very light and very rich woodwork in oak, rising to a height of 57 ft. It was built by Bishop Stapledon in 1313. The misericords of the stalls, erected by Bishop Bruere, 1224-44, represent scenes from the Knight of the Swan, and the first carving of an elephant now known in England. The east window, 36 x 32 ft., contains its original stained glass, 1389, and some earlier portions, 1317-25, of rare beauty, from Rouen.

The Presbytery has three sedilia, very light and rich, 27ft. high; the Lady Chapel, simply groined, has three more. Three heads on the former commemorate an incident which occurred in the old cathedral, when King Edward and Queen Edith at the enthronisation of the first Bishop Leofric, sat down on

either side of him, three chairs of polished marble being placed for them on the south side of the altar. The materials were brought from the quarries of Barley, Thorverton, and Hameldon, sandstone of Salcombe and Branscombe, yellowish Beerstone, and red sandstone of Wonford. There are some good encaustic tiles in St. Mary Magdalen's and St. Paul's chapels. Portions of wall-painting remain in several parts of the cathedral. There is an astronomical clock of the fourteenth century in the north wing of the transept, below the famous bell, Peter of Exeter, which weighs 12,500 pounds.

2. The monuments are fine and interesting: there are brasses of Sir P. Courtenay, d. 1409, and a canon, d. 1413; effigies of an Earl and Countess of Devon, 1377; an Earl of Hereford, d. 1322; knights, thirteenth, fourteenth (Sir R. Stapledon), and sixteenth century; Bishops Leofric 1073, or Bartholomew 1184, Marshal 1206, Simon de Apulia 1223, Bronescombe 1280, with a rich screen and canopy; Stapledon 1326, Stafford 1419 with screen and tabernacle-work, Oldham 1519, Cotton 1621, and Carey 1626; Judge Stapledon, of the early part of the fourteenth century, and Judge Doddridge, d. 1628; two cadavers, one for W. Sylke in a defaced chantry chapel, built 1485. The statue of Northcote the painter is by Chantrey.

3. The Library contains the Exon Domesday, Bishop Grandison's Ordinale, Bishop Lacy's Pontifical, three MSS. of Roger Bacon, Anglo-Saxon poems, and fabric rolls, and also Bishop Bytton's ring, chalice, and paten.

4. Among the eminent prelates occur Bishop Bruere, the crusader, d. 1244; Stapledon, Lord Treasurer and founder of Exeter College, Oxford, murdered by a mob, 1326; Stafford, Lord Chancellor, d. 1419; Fox, Coverdale, Sparrow, and Trelawny. Adam Murimuth, Toup, Horneck, and Dean Lyttelton were members of the cathedral.

5. Dimensions of the cathedral: interior, 383 ft.; nave, $142 \times 72 + 69$ ft.; eastern arm, $131 \times 72 + 69$ ft.; transept, $140 \times 28 + 69$ ft.; Lady Chapel, $59 \times 29 + 40$ ft.; chapter-house, $28 \times 28 + 50$ ft.; towers, 140 ft. high.

6. A Benedictine abbey here was dissolved, and the eight monks removed to Westminster. Bishop W. Warelwast, the blind bishop, 1107-36, who resigned his mitre and retired to the Austin canons' house at Plympton, built the towers, and commenced the cathedral at the east end. It was completed by Bishop Marshal in 1206.

In the latter half of the thirteenth century Bishop Bronescombe, a Devonshire man, began a system of reconstruction in the eastern chapels. These, with the retroaltare, the transept with its chapels, and the east bay of the nave, were transformed by Bishop Quiril, 1280-91. The Norman choir and nave were gradually removed, leaving the transept towers, by Bishop Bitton, 1292-1307, and Bishop Stapledon, 1308-26, who built the rood-loft, sedilia, and throne. With a close adherence to the original plan, Bishop Grandison, 1327-69, transformed the six western bays of the nave with the vaulting and west window, as he said to Pope John XXII., with the firm resolution that, when completed, his cathedral should exceed every other of its kind in England and France. Bishop Brantyngham, 1370-94, built the east windows, and completed the west front. The north porch is almost Perpendicular. It should be noticed that, in order to accommodate the new work to the towers, the western arches of the choir are very acutely pointed. The upper parts of the towers were added by Bishop Courtenay, 1478-85. Bishop Oldham, 1504-11, added the choir screens, the screens of the nine chapels, his own chantry, and that of St. George, which was completed in the reign of Henry VIII. Outside the nave walls there are many consecration crosses of the time of Bishop Marshal. Henry VI. walked barefooted from Broadgate on July 6th, 1451, and made his oblations at the high altar, which had collateral altars when consecrated, December 18, 1328.

The Chapter-house, built by Bishop Bruere, 1224-44, was raised by Bishop Lacy, 1420-55; Bishop Neville, 1458-65; added the east window, and Bishop Bothe, 1465-78, completed the roof. In the last half of the fourteenth century the cloisters were built.

The Chapter-house is the only one of rectangular form built by secular canons. Between it and the church there is the narrow chapel of the Holy Ghost, used as a sacristy. The cloisters were destroyed in the Great Rebellion, along with the close walls, which had been erected in 1321. Several prebendal houses remain. A prebendal house has a fine mantelpiece, c. 1490. The Vicars' Hall was founded in 1388. Henry VII. pardoned the followers of Warbeck in the close, and on every eve of St. Peter, June 28th, all the canons and their households used to ride out in procession, about 200 in number, carrying paper shields, with the arms of the see, and accompanying the car of St. Peter. At night a large bonfire was kindled before the cathedral doors.

HEREFORD. ST. ETHELBERT.—From the north side of the cathedral there are fine points of view, embracing the noble central tower, which contains ten bells, the double transept, and the projecting chapel of Bishop Stanbury. In 1645 Sir B. Scudamore, the Cavalier governor during the siege by the Earl of Leven, 'gave alarums with fire-balls and lights upon the steeple' in order to harass the Scottish Covenanters at night.

The glory of the cathedral, the west tower, 80 ft. broad and 135 ft. high, fell down on the evening of Easter Monday, 1786. The basement was Norman, above which rose an upper storey of the time of Edward III., with additions of the reign of Henry VI. At the same time the leaded spire of the central tower, which rose 245 ft. above the ground, was removed.

The Outer Porch, added by Bishop Booth, 1516–35, forms a prominent feature, with its three broad open arches, its large windows, and hexagonal stair-turrets, which lead to an upper chamber or parvise. The sculptures and the mouldings represent musicians, figures of men and women, monsters and foliage. At the south-east angle there is another small tower. On the south side the vicars' college, the cloisters, and the bishop's palace, fill up the space between the cathedral and the banks of the Wye.

The pillars of the nave (formerly of eight bays) are circular and massive, having broad arches, richly sculptured with bands

of the chevron or zigzag ornament. (The upper portions are Wyatt's.) The Norman font in the south aisle, with mutilated images upon the sides, rests upon figures of lions. The choir, recently removed from the crossing, is rendered peculiarly dark, almost to gloom, from its small clerestory; and the position of the transept and stalls, occupying a part of the ancient presbytery, make it look cramped in its dimensions. The broad triforium, the vaulting, and lofty Early English clerestory, remain, and a lozenge ornament appears on the lower arches in place of the zigzag employed in the nave. Behind the altar is a great Norman arch, into which has been inserted a remarkable central pillar, supporting two lesser arches of pointed form. At the east pier upon the south side is St. Ethelbert's image, which was concealed under the floor of the Lady Chapel during the civil wars. A chair of the beginning of the fourteenth century, probably the ancient bishops' faldstool, remains on the north side of the altar.

The North Transept, of singular but beautiful design, has stone vaulting delicately coloured, long, lofty windows, with straight-sided arches on the west side, foliated windows set within triangular cases in the clerestory, and the walls of the triforium covered with diaper-work. The beauty of the building must have been enhanced when it glowed with stained glass, showing the acts and miracles of the saint; and the shrine of Bishop Cantelupe, blazing with gold and gems, was the daily resort of numberless pilgrims. He died on a journey through Italy in 1280, and in 1330 was the last Englishman canonised before the Reformation; he was henceforth known as St. Thomas of Hereford, his arms being adopted as those of the see. He was first buried in the Lady Chapel, but his body was removed in 1287 into the eastern aisle of the north transept, then known as St. John Baptist's Chapel. His shrine was translated into the first bay of the Lady Chapel about 1350, in the presence of the king. There Leland saw his shrine, which in the time of Queen Elizabeth was once more set up in its former position, where the basement still remains in the form of a canopied tomb (c. 1290), with an upper slab of marble. It has fifteen

figures of Knights Templars, the bishop having been provincial grand master of the order, and above it are marks of the iron shrine upon the upper portion, consisting of open trefoiled arches, c. 1350. The two doorways in the great north window opened on a movable platform or drawbridge, which gave access to the muniment-chamber.

The South Transept is Norman, with five tiers of arcading upon the east wall; but the vaulting and windows date 1389-1404. The aisle retains part of its original vaulting; it opens into the sacristy and treasury, with a building of two storeys eastward of it, erected early in the sixteenth century. The sacristy contains a breviary of Hereford Use, dating from the earlier part of the fourteenth century, and a small reliquary of the fourteenth century, with Limoges work, representing the martyrdom of St. Thomas of Canterbury.

The south presbytery aisle contains a map of the world on vellum, drawn by Canon Richard de Haldingham or Battaile about the year 1314.

The Eastern Transept has a central pillar in each wing; and a round pillar in the procession aisle suggests that the original design of the builder was to make here a range of eastern chapels. There is some ancient glass in the east window. The vaulting retains traces of colouring, with gold flowers on a blue ground, and distemper paintings may be faintly seen upon the walls. In the south arm is an oak pulpit of the fifteenth century, from which Dean Croft bravely denounced schism and rebellion, whilst the soldiers of the Parliament levelled their muskets at him.

The beautiful Early English Lady Chapel (now used as the parish church of St. John Baptist) stands over a crypt, and retains its shafted windows deeply recessed, tiles of the fifteenth century, stained glass late in the fourteenth century, the sedilia, water-drain, and aumbry of the altar. The beautiful stone screen of the Audley Chapel on the south side, with ancient iron-work and decorative painting, is one of its chief ornaments. The crypt is of three alleys, and approached by stairs and a deeply recessed porch.

2. There are four effigies in armour (one being c. 1566), four of ladies and three of civilians, mostly of the fourteenth century; Sir R. Pembruge, K.G., 1375, in the nave, and Joanna de Bohun, countess of Hereford, 1327, in the Lady chapel; Bishops Trevenant, d. 1404; Stanbury, d. 1474; Mayo, d. 1516; Boothe, d. 1535; Westphaling, d. 1602; and Bennet, d. 1617; Lyndsell, 1634; Coke, 1646;—of deans, one with a curious rebus, c. 1350; Ledbury, 1384; Berew, 1462; and Harvey, 1500; of three canons of the fourteenth or fifteenth century; brasses of Dean Froucester, d. 1529; a canon; and of laymen, R. Delamarr, d. 1435, and R. Delabere, d. 1513. There are many coffin-lids. A range of recessed tombs with effigies is ranged along the aisles of the presbytery, which date about the close of the thirteenth century; some bishop of that period, possibly Swinfield, having thus resolved to commemorate his predecessors. One of these, Bishop Robert, behind the bishop's throne, has a wooden screen of the fourteenth century placed above it. Phillips, the poet of cider, is buried here. Bishop Croft and Dean Benson were buried here side by side, with a Latin inscription running across their gravestones, 'Joined together in life; in death not divided.'

3. The old Muniment-chamber, now the library, is approached by a staircase from the north choir aisle, and contains about 2,000 volumes, including early Bibles, printed books, and 230 manuscripts; Caxton's *Golden Legend*, 1483; *Polychronicon*, 1495; *Lyndwood's Provinciale*, 1475; the Gospels, bequeathed to the cathedral by Bishop Athelstan, and an antiphonar of the Hereford Use, 1265. Among other books which are chained to the shelves is a copy of *Matthew of Westminster*, in which Southey, in the autumn of 1798, first met with the legend of the Old Woman of Berkeley. The library was then the Lady Chapel, the chronicle was on the topmost shelf, and bound to it by a very few short links, so that the enthusiastic reader perilously made his notes whilst balancing himself upon a tall chair which was reared upon a pile of books. The rings of Mayo and Stanbury are preserved.

4. Robert of Lorraine was an eminent mathematician and

astrologer; he foresaw the death of Remigius by reading the stars, and therefore refused to come to the dedication of his new cathedral on the hill of Lincoln; and was himself, so says tradition, forewarned of his own approaching end by the apparition of his friend St. Wolstan, Bishop of Worcester, in a dream. Old English ballads represent Aquablanca as the bishop who was stopped by Robin Hood and robbed in merry Barnsdale, at Allan-a-Dale's wedding. Bishop Orlton, implicated in the murder of Edward II.; Bishop Charlton, Lord Treasurer (d. 1343); and F. Godwin, the episcopal biographer, held the see. Polydore Vergil and Adam de Murimuth were members of the chapter.

5. Dimensions: total internal length, 327 ft. 5 in.; nave, 130×73.4 ft., 64 ft. high; (modern) choir, 75.6 ft., 62 ft. 6 in. high; from the reredos to the east wall of the Lady Chapel, 93.5 ft.; central or main transept, 146.2×34 ft.; eastern or choir transept, 110.6 ft.; height of the lantern, 96 ft.; of the tower, 165 ft.

6. The first Cathedral of Hereford was built about 793 as an act of sorrow over the grave of Ethelbert, King of the East Angles, by Offa, the great King of the Mercians, and the husband of his murderess, Queen Gundryda. Pilgrims visited it as a holy shrine. Milfrid, King of Mercia, in 830 erected a noble church of stone, and the Welsh tributaries paid yearly 200 lb. weight of gold and 300 lb. of silver to the fabric. It was again rebuilt from its foundations by the blind Bishop Athelstan in the reign of Edward the Confessor, but the new building did not long exist, being burned in 1056 by Algar, Earl of Chester, and Griffith, Prince of Wales. They spoiled the minster of its treasures, slew with the sword all the poor folk who had vainly sought sanctuary within it, and seven canons who bravely held the church-doors against the invaders. They finally put their only prisoner, Bishop Leofgar, to death at Glasbury, among the Breconshire hills. Bishop Robert, of Lorraine, consecrated in 1079, undertook the reconstruction of the cathedral, taking with national pride as his model the rounded or polygonal basilica of Aix-la-Chapelle, which had

been built by Charlemagne, in imitation of the church of the Holy Sepulchre at Jerusalem. All traces of it were obliterated by Bishop Raynelm, who held the see 1107-15, and is supposed in his reputed effigy to be holding the model of the church which he began. This Norman church was finished in about forty years, being completed 'after Solomon's example, with great cost and care,' by Robert de Betun, 1131-48. The base storey of the nave and south wing of the transept remain.

Bishop William de Vere, 1186-99, altered the east end behind the altar, forming the processional path instead of three apses, in the Semi-Norman or Transitional style. The presbytery clerestory dates about 1240-50.

Bishop Peter de Aquablanca, afterwards a leper, in 1263, was arrested by the barons in the cathedral, his treasures were divided among their soldiers, and he himself was carried away a prisoner to Ordeley Castle. When Henry III. soon afterwards visited Hereford he found no bishop, no dean, not even a vicar, while the canons had forsaken the choir and gone to live in other parts of the country. He addressed to them a stern remonstrance, which bore good fruit, for to it we owe the Lady Chapel, a noble specimen of Early English (the clerestory and stone vaulting of the presbytery exhibit the later form of the style), and the north wing of the transept or St. Catharine's aisle, with perfect tracery, in which the upper portions were probably completed by Bishops Cantelupe and Swinfield.

The crypt of the Lady Chapel, the last built in England, was called the Chapel of St. Anne, below the shrine of St. Thomas. Andrew Jones, a merchant of Hereford, who died in 1495, 'rebuilt and repaired this carnary, of long time desolate,'—so ran his epitaph—and founded a chantry in it.

Bishop Swinfield also finished, about the year 1288-1290, the inner north porch, with its bold foliated doorway, the Cantelupe shrine, and north nave aisles. At a later date he rebuilt the south nave aisle, the aisles of the presbytery, and the north-east or choir transept.

In 1320 the dean and chapter had expended already 20,000 marks, mainly on the north transept before 1288. They now

rebuilt the fine Late Decorated central tower. The stall work of the same period, with carved misericords—to complete which præcentor Ramsbury, who died in 1405, gave ten marks—and the throne, which was placed formerly under the tower in the crossing, were of rather late date. In the fourteenth century also the south-eastern chapels of the presbytery were transformed into a south choir transept, and before 1375 the chapter-house and its passage were added; they were, however, destroyed during the civil wars. The walls of the nave aisles were rebuilt and vaulted in the Early Decorated period.

In the fifteenth century Bishop Spofford, 1422–48 expended 2,800 marks on the building before he returned to his abbey of St. Mary, York. The money was probably devoted to the erection of the cloisters, the south wall, and the insertion of windows in the south transept. Its vaulting, and that of the crossing, date, perhaps, before 1404. Bishop Stanbury built his richly-groined chantry chapel in 1470. Bishop Audley erected another, dedicated to St. Mary, with an upper chamber or oratory over it, 1492–1502. In 1520 Bishop Booth added to the north porch, and built a muniment chamber. King Stephen, on Whitsunday, 1142, attended the service in the cathedral wearing his crown, but without much effect on his devotion, as his departure from the city was marked by the flames which rose by his command from the suburb of Black-marshton.

7. On the south side of the nave are the bishop's cloisters, of the fifteenth century, round a central enclosure or garth, 165 ft. square, formerly called the Arbour of our Lady: the east and south alleys remain, the western having been destroyed in the time of Edward VI. There are traces on the south wall of a double chapel of SS. Mary Magdalene and Catharine, of Norman date. In the eastern walk is the Lady arbour, a square-turreted tower, rising over the vestibule of the chapter-house. The doorway, of Decorated date, is the only portion left of a superb octagonal building, 40 ft. in diameter, with a central pillar, frescoed walls, and windows filled with stained glass. It was unleaded and destroyed in the Great Rebellion in 1645.

The vicars' cloister, 109 ft. long, with an oak ceiling of the fifteenth century, about 1470, leads from the aisle of the presbytery to the porch and cloistered quadrangle of the vicars' college, which were erected 1452-72. They lived here in a collegiate manner up to the year 1828, when a disastrous fire broke up the 'common table.'

The Bishop's Palace, approached under a gate-house, formed part of a Norman timbered hall of the twelfth century, with oak pillars, of the same date as a curious double chapel which adjoined it.

LICHFIELD. ST. CHAD.—William of Malmesbury, writing in 1127, describes Lichfield as a small town in a confined situation—a place that would draw blushes from a bishop's cheek, so unbecomingly was it for the dignity of a see. What an irreparable though unknown loss would England have sustained if it could not boast of the lovely church of Lichfield, with the soft flush upon the three Sisters or Ladies of the Vale—its unequalled group of spires, and their delicate outlines repeated on the lake-like surface of the minster pool. Such a pure type of the Decorated period as it is—a gem of architecture—built of stone of a faint rose-colour, distinguished by unrestrained fancy, refinement in decoration, variety and beauty in form and tracery, which derive their force, attractiveness, and delicacy from a close and loving imitation of nature in its woodlands and flowers.

The nave and the eastern portion are each of eight bays, and the transept on its east side, counting the tower arch as of two bays, has the same proportion.

The west front, Early Decorated, is richly arcaded, has three recessed doorways, the central portal being canopied and having statues standing on pedestals in niches; it is flanked by two fine steeples. Three of the ancient statues, a mere fragment of a splendid series of similar ornamentation, which Defoe describes as 'images without number,' remain on the north-west tower. The old iron scroll-work adorns the principal doors. Erdewick, in the time of Elizabeth, who saw it in its 'glory, exceeding costly and fair,' spoke of it in just, though

enthusiastic praise. 'The west part is exceeding finely and curiously set forth, with a great number of tabernacles, and in the same the images of the prophets, apostles, kings of Judah, and divers other kings of this land, so well embossed, and so lively cut that it is a great pleasure for any man that takes delight to see rarities to behold them.' Images are also placed over the portals of the transept.

The striking feature of the Early Decorated nave is the importance given to the open gallery or triforium, whose shadowy depth throws out the exquisitely wrought tracery in bold relief. The clear-storey has triangular windows, like those in the triforium of Westminster. Three bays of the original vaulting, or stone ceiling, remain, two at the west end and one next the tower. The aisles are narrow, and, like those of the eastern portion of the church, enriched with a series of arches, or wall-arcading.

There is no triforium in the eastern portion. The great piers of the crossing under the central tower unite in themselves portions of various dates, ranging with the other structural parts which immediately adjoin them.

The Lady Chapel contains glass of the sixteenth century, which was brought from the Cistercian convent of Herckenrode, near Liege, in 1802, and represents sacred subjects and the patrons and benefactors of the abbey. The niches between the fine lofty windows were once filled with statuary, illustrative of the Parable of the Virgins.

The sacristy opens out of the south aisle of the choir, and retains iron hooks for suspending lamps and other ornaments. Above it is the treasury, which contained the more precious plate, and communicates with a watching-gallery, from which at night the sacristan could observe the various lights burning in the church, and especially the lamp before the shrine of St. Chad, the first bishop of the see, whose dying hour was attended, so the old legend told, by the soul of his brother Cedd and a celestial choir; and their sweet song was audible to many as it went back to heaven. The pilgrims who came to make their offerings at it paid an additional sum in the shape of a

toll for being ferried across the water of the minster pool. The procession path intervened between the shrine and the Lady Chapel.

2. The tombs and effigies which escaped the raid of the Puritan troopers include some which occupy an unusual position between the buttresses in the outer wall of the choir and Lady Chapel. Two in the south aisle of the nave are curiously embedded, so that only the upper and lower portions of the figures appear. The effigy of Sir John Stanley, of the time of Henry VII., bare to the waist, showing that he had suffered canonical penance; two bishops, called by tradition Pateshull and Langton; and the skeleton memorial (*cadaver*) of Dean Heywood (the effigy, which lay upon the tomb, has been destroyed). Bishop Hacket's tomb, which stood, as that of a second founder, on the south side of the altar, and Chantrey's 'Sleeping Children,' are the best among the modern monuments. The epitaph of Anna Seward, 'the Swan of Lichfield,' was written by Sir Walter Scott, and that of Garrick by Dr. Johnson.

3. A doorway from the north aisle of the choir opens into the passage leading to the chapter-house, and having a range of arcaded seats in its western wall. The chapter-house has a vaulted ceiling, which rests on a single central pillar: its shape is an elongated octagon, with forty-nine stone stalls, arcaded round the walls. Above it is the ancient muniment-chamber, now forming the library. It contains Caxton's 'King Arthur, 1485'; 'Pauper et Dives,' Chaucer's 'Canterbury Tales,' the Household Book of Prince Henry, son of James I.; 'The Valor of Pope Nicholas,' and the Gospels of St Chad, written about the close of the eighth century, and connected by tradition with the name of St. Gildas and Llandaff.

4. Among the more eminent bishops may be mentioned Higbert, 779-801, whom for political reasons King Offa made an archbishop; Halse, who in the fifteenth century filled the stalls with eminent scholars; Blyth, who collected the statutes into one code; Overall, the friend of Cosin; stout-hearted Hough, who opposed the tyranny of James II. at Magdalen College, Oxford; and Hurd. James once 'touched for the

evil,' in the choir. Samuel Pegge the antiquary, and Arch-deacon Nares the glossarist, were members of the chapter.

5. Dimensions: internal length, 379 ft.; the nave, 177×65.8 ft.; transept, 144×45 ft. (with the aisle); choir of three bays, 57×66 ft.; presbytery, feretory and procession path, 87×66 ft.; Lady Chapel, 56×27.10 ft.; the vaulting is 57 ft. high; the chapter-house, $44.10 \times 26.8 + 23$ ft.; the central steeple, 252 ft.; the western steeple, 192 ft. high.

6. A Norman cathedral (with an apse) at first occupied the site. The foundations remain under the present floor. After the middle of the twelfth century an eastern Lady Chapel was added. The lower part of the choir, which is Early English, has three bays, with a sacristy on the south side, and was built about 1200. The south wing of the transept dates about 1220, the north wing and chapter-house 1240. King Henry III., in 1235, gave licence to dig red sandstone for the fabric in his royal forest of Hopewas. The new Lady Chapel, c. 1300, Late Decorated, has a polygonal end, almost unique in England. The presbytery was rebuilt, c. 1325, and a Decorated range of upper windows (clerestory) added in the choir. Robert de Clinton, consecrated December 22, 1129, 'began mighty buildings,' which he never lived to complete, for he died as a crusader in the Holy Land, and the arms of the cathedral are the cross of Jerusalem. Bishop Godwin further says that he 'built a great part of the church, increased the number of the prebends (there were only five when he came to the see), and fenced the town with a ditch,' and so an old chronicle prettily summed up the fruits of his bounty as 'the increase of the church in its fabric and honour.' Clinton's predecessors had forsaken the see. Bishop Peter, in deference to the Council of London, about 1075, removed to St. John's Collegiate Church, Chester; Robert de Limesey, his successor, drawn thither by its wealth and importance, set up his throne in the great Benedictine minster of Coventry, but in 1186 Bishop Hugh Nonant returned to Lichfield. The former church, however, continued to retain its precedence in the title of the united sees. In the eleventh century, on Whit-Sunday, a scenic effect was

produced by a lavish use of incense round the whole church in commemoration of what was called the 'cleansing of the clouds.'

Walter de Langton, Lord Treasurer of England, consecrated on December 22, 1296, proved 'a wonderful great benefactor; he laid the first foundation of the new Lady Chapel here, and at his death left order with his executors for the full finishing of it. He compassed the cloister (close) with a stone wall, and bestowed a sumptuous shrine upon St. Chad, with 2,000*l.* charge. He ditched and walled all the cathedral church round about, made one gate of great strength and majesty at the west part of the close, and another, but a less, on the south part. He built the great bridge (over the minster pool) beyond the vineyard in 1310. He gave his own palace unto the vicars for their dwelling, and built a new one for himself at the east end of the close.' Bishop Blyth, 1503-33, added 'a goodly house for the choristers.'

7. In the close, which slopes from north to south, all the 'brave buildings,' the walls and the gates, the castle tower and the vicars' college, Langton's magnificent palace, with walls frescoed with pictures of the wars of King Edward, and Dean Heywood's library, have been swept away. The story of the famous siege will never be forgotten, when the walls of the close were loopholed, and musketeers lined the battlements of the church. On St. Chad's day, March 2, 164*½*, Lord Brooke, who had impiously hoped for the day when he should not see one stone left on another in a cathedral, began his assault with an appeal to God that He would 'give some special token of His approbation.' On the following day he was shot dead through the left eye by 'Dumb Dyott,' who was standing among the gallant Cavaliers on the central tower. The next morning saw the fall of the spire, weakened by the constant discharges of the drakes or long guns planted round its base, and exposed to the concentrated force of two thousand cannon and fifteen hundred grenadoes. The fire on both sides, however, had the good effect of cleansing the air from the plague, which raged fiercely among the defending garrison. The Close sur-

rendered on March 5; then, besides a series of defacements of the building by impieties, pollution, and sacrilege, the nave, filled with 'courts of guard,' rang with the noise of the enemy's horses, which were stabled in the desecrated aisles, and the choir re-echoed to the shouts of troopers hunting a cat with hounds; the lead of the roofs was cast into bullets, and the bells were broken up to found cannon; stalls, carved work, statuary, organs, costly pavements of alabaster and cannel coal, stained glass, and beautiful monuments of the dead, one being a superb specimen of Italian workmanship executed for Lord Paget, were ruthlessly destroyed. On the morning of June 16, 1660, the vicars came back and said service in the chapter-house; 'this, with the vestry, being the only places in the church that had a roof to shelter them.' On the morning after his arrival, the excellent Bishop Hacket 'set his own coach-horses on work together and other teams to carry away the rubbish, and before his death set up a complete church again.' The new tenor bell (of a peal of ten) was first rung when he was very near death, and we are told that the old prelate, coming out of his chamber to hear it, 'seemed very well pleased with the sound, but withal concluded that it would be his own passing bell.' Sir Christopher Wren wished to make the spire the model of one which he designed to rise above the crossing of Westminster Abbey.

LINCOLN. *St. Mary.*—On entering the city from the south, nothing can be finer than the sight of the Minster rising up with its three magnificent towers far above the houses, which climb and cluster up the steep hill-side. From its lofty elevation it is an object of admiration for a distance of twenty miles round, and overlooks a vast expanse, embracing nine counties; within it is full of tender grace, graduating, from massive proportions in the west front, through the chaste ornamentation in the nave and transept, to elaborate magnificence in its eastern portion. The projecting foliage, the tall lancets, the clustered pillars, are full of originality, vigour, and dignified simplicity. It has but one fault,—the vaulting is too low; if it were higher, the church would, perhaps, distance every rival;

but even with this disadvantage, so grand and impressive is the whole, that the spectator feels a sense of insignificance, and, awestruck in the midst of such a beautiful temple, owns that genius alone could not have conceived such a pile; and that they dreamt not of a perishable home who thus could build. Remigius probably adopted the ground plan, as he chose the constitution, of Rouen for his church (1086). As it stands, it is the earliest purely Gothic building in Europe, almost wholly Early English. The intersection of the choir transept, and the transition to Decorated in the eastern arm, are of peculiar grace and elegance. On April 15, 1185, it was cleft from top to bottom by the shock of an earthquake. In 1215 and 1217 troops made stables of its aisles. In 1239 the ill-built lantern-tower fell with a crash of thunder, shaking the whole church to its foundations.

The west screen consists of three distinct styles: (1) Norman, the central portion with three portal-arches, and deeply recessed richly ornamented doorway, and bas-reliefs of the eleventh century. (2) Early English, the central gable, the arch with its cinquefoiled window set in bands of foliage; the trellis-work, the tiers of arcading and tall pinnaced turrets. (3) Perpendicular, the two side windows and the statues of eleven English kings (1380), and the great west window.

The finials of the lateral turrets carry figures of St. Hugh and a bishop (the swineherd of Stow) winding a horn. The towers were called St. Hugh's (south-west), and (north-west) St. Mary's or Grand Ton (Great Tom, the famous bell of Lincoln, having been hung in it; it weighed 4 tons 8 cwt.). The three arcaded lower storeys form the substructure of two lofty and rich Decorated windows. The spires of leaded timber 101 ft. high, were removed in 1808. There are two small sanctuary chambers formed within the towers; one was afterwards the prison of the wynd. A little way above the vaulting is an elastic stone arch called the 'catenarian beam,' which was erected to test the walls before the upper storeys were built. St. Hugh's tower now contains a peal of ten; a new Great Tom of 5 tons 8 cwt. booms from the Reod tower, where

it has replaced and absorbed the metal of the lovely ring of the six 'Lady bells.' Two chapels, St. Mary Magdalen's on the north, and St. Hugh's on the south, were built in the thirteenth century, before 1235, against the east sides of the towers, and in the inside retain some wall-painting. In the eastern gable of St. Hugh's chapel is a grotesque figure, which Fuller calls 'the devil looking over Lincoln,' and envying the rich decoration of the church; the distinction is contested by an equally hideous demon on the Bishop's porch. The stiff regularity of the nave-roof, 125 ft. from the ground, and measuring 43 ft. from the base to the ridge, is relieved on the south side by a rich parapet doubly trefoiled with flowing tracery and lofty tabernacles.

The cruciform Galilee porch, open on three sides, with a chamber over it, is a unique feature on the south-west side of the main transept. In it 'the Galilee court' was kept. The north arm has also a porch. The Rood tower has two superb windows on each side. The wooden spire was blown down in 1547. At the south-west angle of the choir transept there is a sacristy standing over a vaulted secret treasury, and having an upper treasury (now the muniment-room). The Bishop's porch in the eastern arm, a unique and beautiful composition, retains a carving of the Doom, and is flanked by a Perpendicular chapel on either side: one, St. Catharine's, built by Bishop Longland; the other, St. Blaise's, erected by Bishop Russell. On the north side of the church there is a corresponding but plain porch, with the Trinity Chapel built by Bishop Flemyng.

The finest exterior view after all is, perhaps, that which takes in the east front with its window, the finest of its style in England, 57 by 34 ft. (1258-88), the conical roof of the chapter-house, the peerless Rood tower and the double transept. A small portion of Late Decorated glass remains in the west window, and the lower windows of the north wing of the main transept. The nave has lofty arches, clustered pillars banded at mid-height, and vaulting; the aisles are narrow. Henry VIII. was received here in procession on August 9, 1537, and coveted the treasures which he swept into his coffers three

years later : 2,621 ounces in gold, 4,285 ounces in silver, besides an infinite number of precious stones and other spoil. It remains the only cathedral of its class without a treasurer from that time.

The vaulted lantern of the Rood tower, 127 feet above the floor, and the fine rood-screen, give importance to the crossing, and two fine rose windows light the transept; the Dean's Eye on the north, 30 ft. in diameter, with plate tracery filled with glass of the first half of the thirteenth century, which represents the Church militant and triumphant. The Bishop's Eye to the south is very fine flowing Decorated (c. 1350), delicate as the fibres of a leaf and flame-like as in French Flamboyant, with Early English glass of the Acts of St. Hugh set in an arch of open stone-work unequalled in design. Some glass of the thirteenth and fourteenth centuries remains in the north wing. In the south wing there are some traces of the 'shrine' of John d'Alderby. Two lovely doorways, rich with bands of foliage and flowers, open into the choir aisles. The rood-screen (mainly c. 1340) has a central door in a screen filled with canopied niches. The stalls, Late Decorated, in the most perfect workmanship of the style, sixty-two in number, have superb canopies and carved misericords (c. 1380); at the back of each is written the antiphon of the Psalms which each canon was bound to repeat daily. There are traces of the places where the rectors of choir planted their chairs, and a slab inscribed, 'Sing ye here' (*Cantate hic*), remains in the centre of the floor. The brass eagle is dated 1667.

A few fragments of the reredos, erected in 1380, are still visible; and in the south choir aisle are traces of the basement of Little St. Hugh's shrine, once plated with gold, and commemorating the Lincoln boy mentioned by Chaucer, who was crucified by Jews on a summer's day in 1255, and at whose burial 'all the bells without men's hands were rung.' The constable of the close had a chamber over the west end of this aisle. There are some portions of thirteenth century glazing in this and the north aisle.

The gates opening into the choir transept have their ancient iron scroll-work, and straining beams of oak. The north wing

contains a sacristy on the west side, a rich doorway which opened into the canons' common chamber, and the cloister door. Here stood the watchers' loft, used by the church-searchers at night, who made their rounds of the Minster after the Lady bells had been tolled forty times, and were sadly troubled by Bloet's apparition and other wandering spirits till the place was purged by prayer. In the south wing the sacristy has a Decorated screen with rich diapering, once coloured and gilt, a lavatory of stone, and a chimney used in baking the altar-breads. The Angels' choir, so called from thirty figures of angelic minstrels in the spandrels, includes the presbytery and Lady Chapel under one vaulting. The shrine of St. Hugh stood behind the high altar, at which John of Gaunt was married in 1396. On the north side of the sanctuary is one of the most interesting structures left, very early Decorated, with six canopies: the three western bays form founders' tombs, the three eastern made the Easter Sepulchre, and three soldiers sleeping are carved in the panels. King Stephen sat crowned in the church near this spot at Christmas, 1147. There are some Early English medallions illustrative of the Acts of St. Hugh in the south aisle. On a memorable day the Earl of Chester made Prince Louis, standing before the high altar, swear that he would not claim the crown of England but quit its shores, and then he proceeded to give the boy King Henry seisin of his realm.

2. The Chapel of St. Blaise contains an ancient chair, with lions at the arms. There are some fragments of pillars which supported a canopy of beaten silver, set with diamonds and rubies, over the grave of Bishop d'Alderby; the basement of the shrine of Little St. Hugh; effigies of Bartholomew Lord Burghersh, whom Froissart commemorates, Constable of the Tower, and a good soldier at Cressy (d. 1380), Lord Cantelupe (d. 1355), and a canon with the arms of Wimbishe—the latter are under magnificent canopies; effigies of Bishop Burghersh (d. 1340); Flemmyng, with a corse or cadaver (d. 1431); the tombs of Catharine Swinford (d. 1403), and Robert de Burghersh (1420–40).

3. The Library, 104 × 17 ft., contains a little museum, old English romances, MS. Lydgate's poems, MS. Gower; in the registry are some Caxtons, 'Taxatio Ecclesiastica,' 1293, and episcopal registers, 1209-1608.

4. Every stall has produced a prelate or cardinal. Walter Mapes, Henry of Huntingdon, Polydore Vergil, W. Grocyn, W. Outram, George Herbert, S. Pegge, W. Paley, Cartwright inventor of the power-loom, and Manning the topographer, have been capitular members. The bishops have formed an eminent series of distinguished men. Bloet, d. 1123; Burghersh, d. 1440; the Green Verderer who walked on Finghurst Common to the terror of midnight wayfarers, and Russell, d. 1490, were Lord Chancellors; Buckingham, d. 1398, was Lord Keeper; Alexander de Blois, d. 1147, Lord Chief Justice; Flemmyng, d. 1430, founder of Lincoln College; Russell, Lord Chancellor, d. 1494; Smith, d. 1521, founder of Brasenose College, Oxford; Wake and Gibson; but none were more famous than learned Grostete, d. 1253; the fragments of his speaking head of bronze are lying hid still in some secret chamber. At his death strange music was heard floating in the air, bells of distant churches tolled of their own accord, and his apparition at Naples struck Pope Innocent IV. with an agony of fear that ended in death. Giraldus Cambrensis, when an archdeacon, spent some laborious years of study within the close, as did Thorlac, the church lawgiver of Iceland, whom the national assembly canonised.

5. The dimensions of the church internally are: 468 ft.; nave, 252 × 79·6 + 80 ft.; choir, 158 × 82 + 72 ft.; Angels' choir, 166 × 44 + 72 ft.; main transept, 220 × 63 + 74 ft.; choir transept, 166 × 44 + 72 ft.; rood tower, 262 ft. high; west tower, 206 ft. high; chapter-house, 60 ft. diam. + 42 ft.; cloister, 118 ft. north × 90 ft. east and west; west front, 173 ft. broad + 130 ft.

6. The first church, built by Bishop Remigius, of Fecamp, on the plan of Rouen, was consecrated, four days after his death, on May 6, 1092, in the presence of two cardinal legates, eight archbishops, and sixteen bishops. The central part of the

west front and the font are of this period. After two disastrous fires, occurring in 1123 and 1141, Bishop Alexander, the magnificent, built (c. 1148) the three western portals, the Norman portion of the west towers above the screen to the top of their third storeys, and vaulted the nave: 'it equalled the beauty of its youth, and fell short of no church in England.' Bishop St. Hugh, of Avalon or Grenoble, who shouldered the hod and wrought with his own hands as a mason (his architect being Godfrey de Noiers, probably an Englishman), commenced the chapter-house, and added the choir, the choir transept, or new work, with its apsidal chapels, resembling the Burgundian abbey of Clugny; rebuilt the whole east side of the main transept, and added to the west side as high as the second tier of windows. 'A noble work, a famous structure,' as a royal letter, sent out in 1205, styled it. On March 4, 1192, the cathedral was dedicated. Into it the kings of England and Scotland, John and William the Lion, carried the bier of the bishop. On Oct. 7, 1236; Thomas Bec, who was consecrated at the same time to St. David's, paid the cost of his translation into a new shrine, in the presence of the king and queen.

The most approximate dates are the following :—The nave, its aisles, and the north and south chapels of the west end completed 1220. The Early English portion of the west front and the upper parts of the north and south wings, with pinnacled turrets, and the chapter-house, 1225; the west porch of the main transept, 1220; the crossing and lower part of the rood tower, 1235; and the west door of the choir aisles, 1240. The city wall was removed in 1256; the presbytery, which crossed its site, was completed in 1286. The south porch of the presbytery dates 1256; the choir parcloises date 1280; the Easter sepulchre, 1290; the cloisters and vestibule, 1295; the upper part of the Rood tower, 1307; the upper parts and gables of the main transept, the parapets of the south side of the nave, south wing and west front, the screen in the south aisle, 1225; the upper parts of the western towers, 1365; their upper storeys, the western windows, and parapet of the Galilee porch, and the chapel screens in the transept, 1450.

The stone came from Lincoln Heath and Haydor.

7. The Chapter-house has a fine vestibule 42 ft. high, with three gables, a round window and double doorway. The Chapter-house, the first English example erected in this form, is of ten sides. The socket for the cross is still visible in the floor.

Over the passage leading from the north wing of the choir-transept was the office of the master of the fabric, and in the east side of it is the canons' common chamber. The old library stood over the east alley of the cloisters, which have Early English wooden vaulting. They are of irregular shape, and occupy a very unusual position on the north side of the choir, possibly owing to the intrusion of the old Roman wall on this spot. A tessellated pavement is preserved in the centre of the garden. The north alley was destroyed by Dean Mackworth, in 1439, in order to build his stables: their site is now occupied by a library erected by Sir C. Wren. There are some monumental remains here, including the sepulchral slab of a Roman soldier; another representing a rose tree in bloom, and two effigies; the splendidly-carved coffin-lid of Bishop Remigius has recently been removed into the cathedral.

The close wall was built by Bishop Sutton, in 1285, in order to shut out robbers, and render the canons and vicars safe in their walk across the Minster-green to matins. The west or Exchequer-gate is of two storeys, built in the early part of the thirteenth century. The south-west side was pulled down in 1810. The Potter-gate, of the same date, on the south-east, retains portions of the porter's lodge. Near it is the Chancery, c. 1313. The gateway of the vicars' close is of the time of Edward I. The college stables were built in 1450. The Deanery retains a few remains of the thirteenth century.

The palace, picturesquely described by Leland as 'hanging on the slope of a hill,' retains a great hall in three alleys 84 × 78 ft., built between 1185 and 1234, with additions by Bishop Alnwick. The screen, of three arches, communicated with the butteries, and a kitchen, having five hospitable fireplaces, erected over cellarage. St Mary's chapel was built over the

parlour by Bishop Alnwick. The small hall over cellarage lies parallel to the great hall, and has some portions of the time of Edward III. The gate-tower was erected by Bishop Alnwick, 1436-49. The outer gate bears the arms of Bishop Smith, 1514. The palace was embattled in 1328.

There is a beautiful cross in the grounds.

LONDON. ST. PAUL'S.—This magnificent church has been wholly swept away. The Lambeth MS., 1106, of the fourteenth century, gives the dimensions $690 \times 130 + 102$ ft. Hollar's plan, probably the more exact calculation, makes it 596 ft. in length. The steeple did not exceed 500 ft. It was the theme of Milton's noblest strain.

A fragment of part of the 'cloister pale' in which the chapter-house, 40 ft. in diameter, was embosomed, has been lately unearthed. From the high altar Bishop Stapledon was dragged to his murder by a mob, October 15, 1326. Chaucer says the rich chantries here were a snare to the country clergy of his time. On the base of one of the pillars was sculptured the foot of Algar, first prebendary of Islington, as the standard for legal contracts in land. The shrine of St. Erkenwald, behind the high altar, was visited yearly by the citizens. The tombs of John of Gaunt and Henry Lacey, Earl of Lincoln—from whom Lincoln's Inn derives its name, yielded in popular interest to that of Sir John Beauchamp in the parvise or central alley, which the dinnerless folk perversely called by the name of Duke Humphrey. The south-west tower was called the Lollards' tower. On the east stood a grand belfry, containing the mote bell; on the north were St. Paul's Cross, the Charnel chapel, the Pardon churchyard, with a cloister painted with 'Poule's dance' of death, and the minor canons' college; on the west was the bishop's palace, and, to the south, were the deanery, and St. Peter's College for the vicars. The neighbouring streets still keep old church names, Crede, Billiter (bell founder), Paternoster, and Ave Maria.

THE CATHEDRAL CHURCH OF ST. MARY, SALISBURY—beautifully placed on the sunny side of a broad lawn, fringed with lofty trees, with its soaring spire, the glory of England—be-

longs to a class of churches, erected in the fresh, youthful enthusiasm of a new style, characterised, it has been said, by a certain sameness and formality, and, it must be admitted, also by a lightness and purity unknown in the graver and older form of the Norman, which it superseded.

On the exterior the striking features are—the western screen with lateral turrets; the superb spire; the large and deep north porch, with a chamber above it; and the two transepts, one at the crossing, the other at the junction of the choir and presbytery. The church is built of Chilmark stone.

The lofty and luminous interior has an air of coldness, owing to the loss of stained glass, which James Wyatt, during his mutilations in the last century, threw by the cart-load into the city ditch, when he wrecked the building of its screens, and, displacing many of the monuments from their original positions, arranged them in two formal rows down the central avenue of the nave. At the same time he destroyed a detached Early English bell-tower, which stood on the north-west of the close, and the Beauchamp and Hungerford chapels (with a curious painting of Death and the Gallant), on either side of the Lady Chapel. The eye is at once drawn to two peculiar adjuncts in the great transept. These are—the buttressing or straining arches, of great beauty in design, ingeniously placed between the arches of the crossing soon after the erection of the tower, which had shown signs of feebleness; when inverted arches, for similar reasons, were introduced in the bays of the choir-transept. The ancient rood-screen has been placed ignominiously against its west wall, and it also contains an Early Perpendicular lavatory removed from the sacristy.

The choir contains a few stalls and misericords of the time of Henry VII., some Early English stall-work, and upper bench-ends and desks. The presbytery has two chapels on the sides of the altar, above which was the watching-loft, 'where the vergers lay.' St. Osmund's shrine stood in the first bay of the Lady Chapel.

The whole vault of the presbytery and choir was covered in the eastern part with scenes descriptive of the work of the

months and the operations of the seasons, to symbolise the hallowing of human labour by the Son of Man; and in the western part, with the goodly fellowship of the prophets, the witnesses of His Godhead, and surrounded by the glorious company of the Apostles and the Four Evangelists, the figure of Our Lord in glory (a majesty) appeared on a boss in the centre of the crossing of the choir-transept. The series was continued with scenes from the Revelations along the vaulting of the choir-transept.

The Lady Chapel is uniquely divided into three alleys by pillars of Purbeck marble, so delicate or rather slender and fragile in their girth that a gust of wind might seem sufficient to level them with the floor. The reredos is made of fragments of the lateral chapels which Wyatt destroyed.

Some Early English glass (1240-80), removed from the chapter-house, remains in several of the windows of the church. The western triplet contains Perpendicular and Cinque-cento glazing from Dijon and Exeter. The organ was contributed by George III., 'as a Berkshire gentleman,' Windsor being then in the diocese.

On the south side of the presbytery there is an octagonal sacristy, containing an Early English chest, with the treasury, which has a central pillar of wood above it.

Dr. Heylyn made a calculation that there were as many windows as days, pillars as hours, and bays as months in the year.

2. The monuments comprise many Norman coffin-lids, brought from Old Sarum, lay effigies of two Williams Longspee, one the son of Fair Rosamund, poisoned in 1226; the other, Earl of Salisbury, the crusader, who was killed at Massoura, 1250; John de Montacute, one of the knights who fought at Cressy (d. 1389); Robert, Lord Hungerford (d. 1459), and Sir John Cheney, standard-bearer to Henry VII. on Bosworth Field (d. 1509). The episcopal effigies are the diminutive one of the so-called boy-bishop of choristers (whose office lasted from the feast of St. Nicholas, the patron saint of boys, until Holy Innocents' Day), of the thirteenth century; Poore (d.

1237); Bridport, under a beautiful canopy (d. 1263); De la Wyle (d. 1270); Medford, a married bishop (d. 1407), under a canopy of white marble; and the brass of Wyville (d. 1375), representing the bishop's champion before the gates of Sherborne Castle. On either side of the altar is a chantry chapel, one of stone for Bishop Audley (d. 1524), and the other of Robert Lord Hungerford (d. 1449), with fine metal screens. Here, also, are the effigies of the unhappy Lady Catherine Grey and the Earl of Hertford, whose romantic marriage provoked the resentment of Queen Elizabeth; and the graves of the 'proud Duke of Somerset,' and the fair Countess of Pembroke, 'Sidney's sister,' the subject of Ben Jonson's verses.

3. The library, built by Bishop Jewel, over the east alley of the cloisters, contains MSS. of Ven. Bede of the ninth century, Geoffrey of Monmouth, St. Augustine, of the eighth and tenth centuries; a Bible of the thirteenth century, a Liturgy, with a Saxon version; an Early English chest in the sacristy. In the muniment-chamber are two episcopal rings and a wooden pastoral staff of the thirteenth century, and an early fifteenth century cope of green and gold; in the chapter-house an Early Decorated table and chair of the time of Henry VI.

4. Among the more eminent prelates occur St. Osmund, the author of the famous 'Use of Sarum,' d. 1099, canonized 1456; Waltham, Lord Treasurer, d. 1395; Cardinal Hallum, d. 1417; Ayscough, murdered by Jack Cade's mob, 1450; Blythe, Master of the Rolls, d. 1499. Richard Hooker, Fuller, Chillingworth, and Nathaniel Spinckes were canons, and George Herbert used to come from Bemerton into the choir weekly, there to find his 'heaven on earth.'

5. Dimensions of the cathedral internally, 480 ft.; nave, 229 × 8 + 84 ft.; main transept, 206 × 50·6 + 84 ft.; choir and presbytery, 151 × 82 + 84 ft.; Lady Chapel, 68·6 × 37 + 39·9 ft.; the tower, 207 ft. high; the west front, 111 + 130 ft.; the chapter-house, 58 × 58 + 52 ft.; the cloister, 181 × 18 + 20·3 ft.

6. On April 28, 1220, the foundations were laid by Bishop Poore; September 29, 1258, after an expenditure of 40,000 marks, the consecration by Bishop Bridport in the presence of

Henry III.; September 29, 1380, final dedication by Archbishop Boniface; 1330, the tower carried up; is crowned with a spire, 1335-70; is shored up with buttressing arches, 1395 and 1415; and has vaulting inserted, 1450-81; 1263-73, cloister of four alleys and chapter-house; 1331, close walls and three gates, called the Close; St. Anne's, with a hanging chapel above it; and Harnham, built with stone from Old Sarum. Searbyrig, which the church calendar renders 'Cæsar's burgum.'

7. On the east side of the cloister—a beautiful quadrangle, the most perfect now remaining, with a green lawn and solemn yews—is the fine octagonal Chapter-house, with sculptures of scenes from the Old Testament on the cornice; of Reynard the Fox at the base of the central pillar; and the Battle of the Virtues and Vices over the portal. The palace contains an Early Perpendicular chapel and tower, and a hall about 1460.

THE CATHEDRAL CHURCH OF ST. ANDREW, WELLS.—The church, with its group of subordinate buildings, offers the most complete example of a secular cathedral which has been spared to us. The exterior:—The view from the south-east across the moats, and battlemented walls, which compass the palace gardens, or from the Shepton Mallet Road, is scarcely less fine than the sight from the Close of the three august towers, the solemn majesty of the sculptured western front (a masterpiece of art), the noble chapter-house, and the unique chain-bridge between the transept and the Vicars' College. The superb screen which forms the west front has called forth the wonder and admiration of Flaxman and Winkelman, Stothard and Cockerell. The size of the doorways has been sacrificed in order to afford additional space for images. It is full of rich and beautiful foliage, delicate stonework, and deep niches, relieved by shafts of grey-blue lias, and filled from basement to gable with the earliest and most magnificent series of religious sculptures in tiers to be found in Europe. It embraces all history, from Genesis to the close of the Apocalypse: saints and ancient worthies, founders and benefactors of churches; then on either side is portrayed the General Resurrection; above this is the Heavenly Hierarchy; and then, below our

Saviour in His majesty, stands the crowning range of the Apostles. The central cross has been replaced by a pinnacle, probably removed from a buttress of the Lady Chapel. The towers extend beyond the aisles. The north porch has sculptures of mystical creatures and the martyrdom of St. Edmund. Some of the statues are dated with Arabic numerals of the thirteenth century, the earliest instance of their occurrence in English architecture.

The ground plan includes a main transept, with eastern and western aisles, an eastern transept, and an octagonal Lady Chapel of unique and beautiful design.

The Interior :—The original entrance was by the fine doorway, under the south-west tower (which was then insulated); for three annual fairs, held in the cemetery before the western front, impeded access by that way. The prominent feature in the nave is the framework of three buttressing arches under the central tower in the form of a St. Andrew's cross. Its defect lies in the absence of continuous shafts from the floor to the vaulting. On the south side in the central bay is a minstrels' gallery of Early Perpendicular date. Two chantry chapels, both of the fifteenth century, are inserted in the arcades, Bishop Bubwith's on the north (1424), and treasurer Sugar's (1489) on the south. Against the latter, a stone preaching pulpit of the sixteenth century (1542) has been built, and is one of a small class still remaining.

The main transept has chapels with Perpendicular screens on the east side, and sacristies on the west. The north arm contains an astronomical clock, made by Lightfoot, a monk of Glastonbury in 1325, with four figures on horseback (altered since his time); these formerly revolved when the hours were struck by the figures in armour, of the fifteenth century, and holding battleaxes, which still stand on the sides of the outer face. A seated figure or jack strikes the quarters with his spurred heel. The Late Norman font stands in the south wing. The lectern was given in 1660.

The entrance to the choir is through a rood-screen of Decorated work, with arcading, and a central doorway. Some

of the misericords of the stalls, dating about 1335, remain; each of the canons contributed his own stall. The throne is Perpendicular of the first half of the fifteenth century. The view is singularly beautiful from the Presbytery, in the bright stillness of early morning in summer, with the sun full on the east end. The choir seems glowing with coloured fire, beyond the three arches below the east window forming a purple frame. The sharp clear foliage on the capitals, the delicate shafted pillars, the beautiful perspective of the arches interlacing and intertwining, which open new views, in each direction, till closed with a blaze like that of transparent jewellery of every hue, and the fretted roof quivering with bright spots of varied light, make up a sight never to be forgotten.

2. The ecclesiastical effigies are those of Bishops Bytton I. (d. 1264), and incised slab; De la March (d. 1302), lord treasurer, within a canopied screen; Drokenford, keeper of the wardrobe (d. 1329), under a lofty canopy; Ralph of Shrewsbury (d. 1363); Harewell (d. 1368); Beckyngton, keeper of privy seal (d. 1465), with a cadaver (his chantry and its iron screens have been dispersed into various portions); Deans Husee (d. 1305) on a panelled tomb under a canopy, and Forrest (d. 1446); Præcentor Storthwaite (d. 1426), and Chancellor Middleton (d. 1337). The tomb of Bishop Bytton II. (d. 1274) used to be visited by sufferers from toothache, and representations of the disease and its cure are sculptured near it upon the capitals, which throughout the transept are carved with figures of sacred characters, and incidents in rural life, such as a thief caught in a vineyard, and a man plucking a thorn or briar from his foot. There are nine apocryphal effigies of Norman bishops, executed in the Early English period. The stained glass includes some Cinque-cento specimens (1507), brought from Rouen and Cologne, in the western triplet; examples of the fourteenth century (1330) in the three eastern windows of the Presbytery, representing the 'Root of Jesse;' and some of the same date in the Lady Chapel. Lord Grey, with his drawn sword, preserved the cathedral from wreck by the soldiers of the Duke of Monmouth.

3. The sacristy contains a wooden lantern (said to have been brought from Glastonbury), the old works of the clock, and a cope-chest. In the passage may be seen a stone lantern in the wall, and iron scroll-work on the door. The library was furnished with books by Bishop Lake 1616-26, and contains, besides a number of disused book-chains, an Aldine Aristotle with MS. notes of Erasmus, and the Etymologicon of Isidore. The deanery contains an Early English crook of a pastoral staff in Limoges enamel.

4. Among the prelates who have held this see were: R. Burnell, lord treasurer and chancellor (d. 1292); Stillington, lord chancellor (d. 1491); Montague, Laud, Mews the soldier bishop, and the saintly Ken. Francis Archbishop of Constantinople, Peter of Blois, Polydore Vergil, Dean Gunthorpe keeper of the privy seal, Sandys the traveller, and Anthony Horneck, were capitular members.

5. Dimensions of the cathedral: internal length, 388 ft.; nave, $153 \times 69 + 67$ ft.; transept, $132 \times 69 + 67$ ft.; choir and presbytery, each $55 \times 69 + 67$ ft.; procession aisle and Lady Chapel, $47 \times 33 + 30$ ft.; central tower, $35 \times 35 + 165$ ft.; west towers, $27 \times 27 + 130$ ft.; chapter-house, $55 \times 42 + 62$ ft.; west front, 147.6 ft. broad.

6. Bishop Robert of Lewes built an apsidal presbytery, which he consecrated about the year 1150. Bishop Jocelyn (Trotman) de Wells rebuilt the choir of three bays, and dedicated it on October 23, 1239. The works were continued with interruptions still legible in the masonry, including the main transept, north porch, and nave. The west front is a noble masterpiece of the Early English sculptor's art; the nave retains older features with the practice of a new type, both in form and detail, by a local school of masons. In the first half of the fourteenth century, the Lady chapel, an eastern transept, opening into a procession aisle, and a new square-ended presbytery of three bays, with canopied windows, and flying buttresses, were built. Then followed the adaptation of the triforium and clerestory of the choir to the new style by adding a uniform vaulting, recasing the inner walls, and inserting

windows. The tracery, vaulting, and pierced parapets of the aisles are of this date. The central tower having been weakened by the vibration of the bells, though only completed in 1321, required the support of buttressing arches in 1340, and about the close of the century panelling was prudently inserted in the apertures for sound. The upper portion of the south-west or bell-tower was added with the aid of Bishop Harewell (1366-86), and the north-west tower was heightened 1408-24. The Perpendicular tracery in the windows and the fan tracery over the crossing date about 1450-65. Doultling stone, Chilcote lias, and Purbeck marble are the materials used in the fabric.

7. In 1286, the staircase of twenty-four steps, and the vaulted undercroft of the chapter-house forming the sacristy were built. The latter has a large floor drain and holy-water stoup, a central pillar, and a circle of eight smaller shafts. The chapter-house, an arcaded octagon, with a central pillar of Purbeck marble, and some Edwardian glazing in the tracery, was completed about 1293-1302. The outer walls of the cloister, forming an irregular parallelogram, and built by Bishop Jocelyn, remain, with the fine doorway, leading towards the palace; the east alley, with a lavatory and upper library, was built in 1407-24; the west and southern alleys were completed in 1450-65 with the vaulting. The house of the communar or receiver (*domus exactoris*) stood near the west end of the south choir aisle. The position of the elder Lady Chapel, mentioned in the thirteenth century as opening from the east alley, necessitated the choice of the present unusual site of the chapter-house, which communicates by a passage with the north choir aisle. The song school, with an office of the master of the works, and the exchequer, approached by a small gate-house, were over the west alley. The garth or enclosure is called the Palm Churchyard, in allusion to the ceremonial on Palm Sunday.

The three gates of the Close, Dean's Eye, or Browne's (west), Chain (north), and Penniless Porch, or the Bishop's Eye (south-west), were built by Beckington; on the east was the bishop's

gaol. The deanery, with its gate-house, was built 1472-98: the archdeaconry, originally built in the time of Edward I., near the bishop's mill, has a hall and timbered ceiling of the fifteenth century; and a canonry house occupied by the chancellor, or master of the fabric, at the south-east side, has portions of the fifteenth century; the præcentor's and treasurer's houses lay between the deanery and chain gate, and on the north and east were eight more canonical houses. The grange barn stood in the Liberty.

The vicars' college, consisting originally of forty-two double-storeyed houses, communicated by the Chain gate with the cathedral. The hall (1340), with Perpendicular additions after 1465, retains its pulpit and some mediæval furniture, and an ancient painting of the foundation by Bishop Ralph of Shrewsbury. On the north side are the chapel of Bubwith's date, and the library added by Beckington. The kitchen remains.

The verge outside the Close was called the Liberty of St. Andrew, because canons were accounted resident if living within its bounds. There were also canonical houses, called 'ribs,' and allotted to non-residents when they came up on chapter business. On the east was the Cambray (camera).

The Palace, fortified like a castle within a fosse, and defended by an outer gate-house, by Ralph of Shrewsbury (1329-65), retains a chapel (52 × 26 ft.) with a central row of pillars, built by Bishop Burnell (1274-92), the Early English vaulted undercroft of Jocelyn's solar, and the ruins of Burnell's hall (120 × 70 ft.), where Abbot Whiting of Glastonbury was infamously condemned to death on November 14, 1539, and Bishop Ken on every Sunday sat down to dinner with his poor guests. The famous 'abbot's chairs' and an ancient lantern are preserved here. The gate-house fronting the market-place was built by Bishop Beckington. At the north-east angle of the moat a little cascade marks the fall of the springs which rise out of St. Andrew's 'bottomless well,' which gives name to the city.

YORK MINSTER. THE CATHEDRAL OF ST. PETER.—In 1430 Æneas Sylvius, afterwards Pope Pius II., described it as 'the

notable church in all the world for size and style, its walls of glass, and slender, clustered pillars.'

The best views are obtained from the city walls, the north and west sides, and the gateway of St. William's College on the east. At a distance the great size of the fabric and the enormous height of the roofs somewhat dwarf the three stately towers, and detract from the general effect. The exterior, on a closer approach, is marked by its large windows, numerous gurgoyles, and prominent buttresses, designed to be enriched with images. The interior, spacious and majestic, richer in ancient glass than any other in England, vaster and loftier than all the rest, wears a massive grandeur, stately splendour, and dignified repose, which yet lack the impressiveness of religious solemnity. The whole length of the church, 486 feet, is seen at a glance; from the vast west window to the more splendid one which composes the eastern end, there is no mystery, no intricacy of parts. The view across the transept, below the soaring lantern, with its arcaded sides, 109 feet above the floor, to the tall, graceful group of the Five Sisters, luminous with soft, grey glass on the north, is very fine. The bays of the nave, however, are spaced too broad for the pillars, and give the effect of shortness to what is really a long building. But the narrow, closed-up arches next the crossing should not escape notice as a triumph of bold engineering skill; they were actually shifted so as not to interrupt the view when the Norman aisles of the nave and choir were widened, and new arches built.

The curious sculptures on the west front, a gorgeous mass of ornamental masonry, resemble those found on the under seats of stalls. Before the west door of the older church Archbishop Sewal sat to reconcile penitents or condemn the contumacious to a scourging at two tall pillars in his presence. The spandrels of the pier arches of the nave, which is ceiled, contain the arms of benefactors. The aisles are vaulted, and richly arcaded. A door in the north aisle opened into a chapel of St. Mary and the Holy Sepulchre, founded by Archbishop Roger. Only four of the windows want stained glass, which dates early in the fourteenth century, except some Early English glazing of the first

half of the thirteenth century, in the north clerestory. When the sun shines full the building seems flooded with prismatic light. In the second bay of the north aisle is the Bellfounders' window, c. 1330, presented by T. Tunnoc, probably the warden of the guild. So much of this ancient decoration has been spared, owing to a stipulation made by the Cavalier garrison at the surrender of the city in 1644 to Fairfax, that the churches of York should not be defaced; but the forty-four raised processional stones in the centre of the nave, and the brasses which shone like embroidery on the monumental slabs, have been destroyed. The west window, 34×30 feet, is distinguished by its size, and by the freedom and variety of its tracery. The great curved dragon-head which held up the font-cover, and an armed saint fronting it on the opposite side of the nave, are noticeable features of ancient symbolism. The rich and beautiful rood-screen contains, under tabernacle-work, life-size statues of the English kings, ending with Henry VI. (the last is modern); his image was removed, before a visit of King Edward IV., by the prudent archbishop, owing to his memory being regarded as saintly by his Lancastrian followers, which it required all the authority of the northern primates to discountenance.

The Transept has aisles on the east and west sides, a wooden ceiling dating early in the fifteenth century, a large rich rose-window 30 feet in diameter on the south, and some Perpendicular glazing in the aisles. The so-called minstrel's turret and pinnacle on the exterior has been removed from some other position. The north wall is pierced with five lofty lancets, which are traditionally said to have been filled with their Early English glass of diapered patterns by Five Sisters. Each measures 54×5 feet.

If the nave is distinguished by its bold outlines and rich detail, the whole eastern arm of the church is equally marked by harmonious arrangement and design. It is continued at one height from the screen to the magnificent east window, 78 feet high, and 33 feet in breadth, 'the marvel of the world' (as Yorkshiremen love to call it), only surpassed in size by that of Gloucester, or equalled by its superb rival at Carlisle, It

retains its Perpendicular glazing in three gigantic stages, crossed by a gallery; above which are stories from the Old Testament; below it scenes from the Revelations; whilst the upper tracery and lower tiers are filled with prophets, saints, and angels, bishops and kings. John Thornton, of Coventry, on December 10, 1405, at a cost equivalent to 900*l.* sterling, covenanted to complete it in three years. The remaining stained glass is of the reigns of Henry IV., V., VI., and mostly of the latter date, except in the south-east window of the aisle, which was brought from Rouen, and is of the sixteenth century. The double screen of stone, like an inner and second window to the gallery of the triforium, is very beautiful.

A great change was made here in 1762. The reredos was removed one bay eastward. Till then behind the high altar, filling one bay, there had been a wooden watching-gallery, where guard was kept over the treasures of the shrine of St. William. The Lady Chapel being of the same height as the presbytery, is of three bays. In 1189, during a massacre of the Jews, the gentlemen of the county took the opportunity of seizing their bonds, which were preserved in the cathedral, and burning them before the altar. In the north aisles of the choir, near some seats once probably used in the ceremonial of the Maundy, there are some Early Decorated triangular cope-chests, which may have contained the robes worn when the Great Paschal of coloured wax was erected, with floating ribbons, and a dove hovering above it, or when all the guilds came in annual procession, or the chapter tenants offered the lamb before the high altar on St. Peter's day in Lammastide, whilst the city waits played their liveliest strains; or, again, during the acting of the famous Miracle Plays, 'The Three Kings at Epiphany,' 'The Apparition of the Stars on Christmas Eve,' and 'The Salutation of the Shepherds at Bethlehem.'

The Crypt, late Norman, built by Archbishop Roger, 1154-81, apsidal, low-browed, with massive pillars, opens into the basements of two transeptal towers towards the east; at the west end are the remains of an earlier church, with an apsidal transept (1071-1100), and a pre-Norman wall.

2. The Monuments. — Archbishops: Gray, d. 1255, an effigy; the tomb arcaded with crested gables. Bovil, d. 1258; a marble slab on pillars. Greenfield, d. 1315; a finely canopied tomb, with the fragment of one of the earliest brasses remaining; behind it Martin, the incendiary, hid. Scrope, beheaded in his blue chimere, 1405; the tomb was covered over by order of the Crown, as it was visited as that of a martyr, and so rich were the offerings, that silver barriers were erected round the cloths on which they were made. Bowet, d. 1423; a high, canopied tomb. Rotherham, d. 1500; a high tomb. Savage, d. 1507; an effigy. There are also tombs of Roger, d. 1181, later than his time; St. William, d. 1114, a cenotaph; and statues of the Earl of Strafford, d. 1695, and four post-Reformation prelates; the effigy of P. William of Hatfield, d. 1344; and Treasurer Haxey, d. 1424, a cadaver; rents and offerings were paid upon the tomb.

On the south side of the choir is the muniment-room, formerly the chantry chapel of Archbishop Zouch, which contains the registers of the primates, the fabric rolls, and the draw-well of St. Peter, from which water for the font and lavatory was brought. The sacristy and treasury adjoin it; they contain quite a little museum,—a spear-head, helmet, and spear; the rings of Archbishops Greenfield, Sewal de Boville, Neville, and Bowet; very ancient chalices; Ulphus's horn, of the eleventh century, formed of an elephant's tusk, with belts of carving by which the forest of Deira was assured to the church; an alms-box or money-chest, an oak coffer with the legend of St. George carved on it early in the fifteenth century; the chair of enthronisation of the same date, used by kings when present at the services; the mazer (maple) indulgence bowl given to the Guild of the Corpus Christi by Archbishop Scrope, with silver bands; the silver pastoral staff of Bishop Smith, 1688, the gift of Catherine of Braganza, which Lord Danby wrung from his hands in the minster yard. Over this room was the office of the chamberlain, the bursar of the chapter, elsewhere known as the communar.

3. The Library, formerly the primate's chapel, of Early

English date, contains some York service books, bibles of the thirteenth century, Ciceros of the eleventh and twelfth centuries, Peter Lombard's sentences of the fourteenth century, the chronicle of Ailred of Rievaulx, and a glossed (annotated) psalter of the thirteenth century; near it is a fragment of a cloister of the palace, 1154-81.

4. Among the long roll of illustrious metropolitans who, in 1354, were declared to be primates of England, occur the canonised saints, Paulinus, Chad, Wilfrid, John of Beverley, Oswald, and William; Thurstan, who won the Battle of the Standard; De la Zouche, who took David Bruce prisoner; Thoresby, Giffard, Arundel, Greenfield, Gray, Booth, and Neville, lord chancellors; Bowet, lord treasurer; Scrope, immortalised by Shakespeare; Rotherham, co-founder of Lincoln College, Oxford; Cardinals Baynbridge and Wolsey; and Williams, the last ecclesiastical lord keeper. Bramhall of Armagh, Laurence Sterne, and William Mason, the poet and friend of Gray, were members of the chapter. Until the reign of Henry I. an order of Culdees continued to serve in the minster.

5. Dimensions of the cathedral: extreme length internally, 486 ft.; area, 63,800 sq. ft.; nave, $264 \times 104\cdot6 + 99\cdot6$ ft.; eastern arm, $287\cdot6 \times 99\cdot6 + 102$ ft.; transept, $223\cdot6 \times 93\cdot6 + 92$ ft.; western front, $223\cdot6 \times 109\cdot6 + 92$ ft.; central tower, $223\cdot6 \times 65 + 213$ ft.; western towers, $32 \times 32 + 202$ ft.; chapter-house, $57 \times 57 + 67\cdot10$ ft.

6. The first Norman cathedral, built, 1070-1100, by Thomas of Bayeux, was small and apsidal. A small portion of the earlier church, which was burned, is embedded in the central wall of the crypt. Archbishop Roger, 1154-81, rebuilt it with towers, serving as transepts, on the basements of which the upper cross or choir transept was erected. As the adjoining parts were considerably widened, it does not project beyond the aisles. For the later minster, Percies contributed wood from Bolton, and stone from Thevesdale, and Vavasours gave right of way to the quarries of Tadcaster, so that, in grateful memory of their bounty, their statues still adorn the sides of the great western portal. Stone was also brought from Stapleton and

Huddlestone, and a large gang of workmen was kept in constant employment by the chapter.

A stipulation was made in the surrender of the city to Fairfax that the minster should be spared; or, according to a tradition reaching back within a few years from that time, the church was actually sold to a certain person as a useless building, and he had begun preparations for its destruction within a week, when death arrested him.

The architectural history can be given in greater detail than is possible in the case of other churches.

1230-1241, the north wing of the main transept and the central tower, up to the lantern storey, built by John le Romeyn, the treasurer; 1241-60, the south wing built by Archbishop Gray; 1291, to April 6th, 1324, the nave built, Archbishop Thoresby contributing stone and timber; 1317-48, the west front and towers, Early Decorated as high as the roof, built, Archbishop Melton giving 500 marks to the fabric, and, in 1338, 160 marks for glass; 1361, July 30th, the first stone being laid; 1373, the feretory and Lady Chapel, forming the four easternmost bays, built outside the existing choir, which was then taken down, and the work continued to form a presbytery and choir, occupying four bays. Archbishop Thoresby gave stone from Sherborne manor, and 200*l.* a year during his lifetime. 1395, the nave was ceiled; 1373-1405, the upper cross and four bays next to the tower were built with stone from the Huddlestone quarry, which was leased by the chapter; 1409, the Early English pillars of the central tower cased by John le Romeyn, the treasurer; 1433-37, the upper stages of the south-western tower completed by John Bermingham, the treasurer, and those of the north-western tower in 1470; 1423-1472, the lantern storey of the central tower completed; 1472, July 3rd, the minster was consecrated; 1473, the parapets of the aisles of the eastern bays added; 1475-1505, the rood-screen, built by William Hyndley, master mason; 1330, the sacristy and treasury built; 1340, the chapter-house, begun in 1291, completed; 1396, Zouch chantry, founded in

1350, rebuilt; 1845, Great Peter, weighing 10 tons 15 cwt., was recast.

The translation of Archbishop St. William was made on January 8, 1284, into the shrine behind the high altar, by the primate, in the presence of Edward I., Queen Eleanor, and many prelates and nobles, at the cost of Antony Bec, who was on the same day consecrated to the see of Durham. Large funds from the offerings of pilgrims then ensued; subsidies, taxes of the prebends, indulgences issued by the bishop, and the collections gathered by brief-bearers, who went into various dioceses, also added to the means at the disposal of the chapter. One of the windows in the nave was erected in 1315 by a canon, who compounded for a pilgrimage to the shrine of St. James at Compostella.

There is not a more solemn scene on record than the story in 'Musick's Monument' of the cathedral thronged on Sundays with thousands of worshippers chanting 'in a vast unity, and thundering so as to make the ground to shake under their feet;' in the memorable siege during the Great Rebellion in 1644, the cannon balls fired by the three armies of Leslie, Fairfax, and Cromwell, from the east side of the minster, were seen all the while rebounding from pillar to pillar, and yet not a single person in the vast congregation suffered harm or hurt thereby.

Two great calamities befel the minster in the present century,—the choir was set on fire by W. Martin, the maniac incendiary, on February 2, 1829, with the loss of the vaulting, fifty-two stalls, and the light and beautiful reredos; and on March 30, 1840, the roof of the nave was burnt off, owing to the carelessness of plumbers, who were at work in the south-western tower.

7. The octangular chapter-house, built in the fourteenth century, is approached by a passage from the north end of the transept aisle, which is of later date, and has windows of stained glass. There is no central pillar. The double portal retains its original oak doors and metal work; but the silver-gilt statues of the Apostles have been torn from the niches above it. It is ceiled with wood; the lofty windows glow with

the rich Early Decorated glass of the time of the second and third Edwards, and the walls have canopied arcades; whilst sculptures in infinite variety add to the effect of the elaborate decoration, which made the enthusiastic builders inscribe their opinion of its merits in the proud rhythmical line—

‘*Ut rosa flos florum sic est domus ista domorum.*’

(Fairest of chapter-houses, as the rose is of flowers.)

St. William’s College, of the chantry priests, founded by the Nevilles, is detached at a short distance from the east front, and entered under a Perpendicular gateway. The Bedern (the word is derived from *bedan*, to pray) hall and chapel, formerly used by the vicars choral, is in Goodram-gate.

BANGOR. ST. DANIEL.—A small apsidal cathedral was destroyed by the Normans in 1071. It was rebuilt in the eleventh century; in 1188 Archbishop Baldwin made the bishop, Guy Rufus, take the cross for Holy Land amid the wailing and cries of his people. In 1211 King John made Bishop Robert of Shrewsbury his prisoner at the high altar, and only released him on payment of a fine of two hundred hawks. During the wars with Llewellyn it again was injured; in 1291 the works of reconstruction were in progress, and had not ceased in the fourteenth century, the nave aisle walls dating about 1350. Once more, in 1404, Owen Glendower burned the church, which was, after a long interval, restored; Bishop Deane, 1496–1500, rebuilt the eastern arm; the nave, the transept, and western tower were completed by Bishop Skeffington in 1532. There are two early fourteenth-century tombs.

The south windows in the nave aisle are Decorated, and are said to have been brought from the church of St. Mary. There is a collateral of equal length with the eastern arm containing a chapter-house over a muniment-room on the north side. There was an eastern chapel of St. Catherine (1502), in the south wing of the transept. Among the bishops may be mentioned Anian Sais the Saxon (1267–1307), who baptized the first Prince of Wales at Caernarvon, the second founder of the cathedral, and the compiler of the famous Bangor Use

(still preserved in the library), and Gilbert, 1372-6, lord treasurer.

The dimensions of the church are 214 ft. ; nave, 114 × 60 + 33·10 ft. ; transept, 107 × 25 ft. ; eastern arm, 53·6 × 28 + 33·10 ft. ; the west tower, 61 × 19·2 ft.

ST. ASAPH.—Called after a Welsh saint, who died in 596. 'The poor little church of Llan-Elwy,' as Girald du Barri called it, stands on a hill in the village city, which boasts only one street. So exposed a site induced Bishop Anian, the black friar of Nannau, to desire a removal within the shelter of Rhuddlan Castle, as even on festivals, with the exception of the clergy who sang it, service was said to dumb walls, or often could not be held at all. King Edward I., though at first favourable to the scheme, at length doubted the bishop's loyalty, and the English army in the summer of 1282 burned the cathedral. During the interval between 1284 and 1352 three bishops built the transept and nave; the central tower was also completed later. In 1402, Owen Glendower burned the church; steeple and bells, choir and vestry, altars, books, and stall-work were destroyed. Bishop Redman ceiled it 1471-95, and gave the stall-work with the misericords. The presbytery was Early English, it retains a cradle ceiling; the nave, transept, and tower are Decorated, and are built of stone from the Red Quarry near Kyl Owen. (On the north side of the presbytery there was a small square chapter-house 19 × 16·6 ft.) The Lady Chapel was in the south wing of the transept. The monuments include the effigy of a bishop dating early in the fourteenth century, and the high tomb of Bishop Barrow (1680), with the inscription, 'O ye that pass by into the Lord's House, the House of Prayer, pray ye for your fellow servant, that he may find mercy in the day of the Lord.' The north door, in memory of St. Kentigern's departure, was only opened once a year on St. Asaph's day, May 1.

The dimensions of the church are 183·5½ ft. ; nave, 83·1 × 67·9 ft. ; transept, 108 × 34 ft. ; presbytery, 59·9 ft. ; tower, 30·8 ft., and 93 ft. high. There is a detached parish church. The other Welsh cathedrals are partly parochial and

occupy very low sites. Bishops Geoffrey of Monmouth, Tanner, the author of '*Notitia Monastica*,' and Beveridge occupied the see.

LLANDAFF. SS. DUBRICIUS AND TEILO.—When Bishop Urban (1107–33) came to the see, he found a little low church with aisles and an apse 40 ft. long, in that deep dell near the river Taff where the present cathedral stands. The approach from the south is so abrupt and sudden that the first sight of it is a surprise. He began a new church in 1120, and possibly completed the eastern portion, of which the great Norman arch opening into the Lady Chapel remains. It received an Early English nave, a south-west tower, a ritual choir of two bays, and a square chapter-house, with a central pillar on the south side of the presbytery of two bays, which was rebuilt along with the walls, doors, and choir aisles in Late Decorated. The stone-vaulted Lady Chapel is very early in the style of the end of the thirteenth century, and probably the work of Bishop de Bruce, who was buried in it in 1287. The north-west tower was built by Jasper Tudor, uncle of Henry VII. The doorways in the nave aisles occupy an intermediate date between the presbytery arch and the nave arcade.

The church forms a long parallelogram with aisles, having an eastern Lady Chapel. The west front, Early English, contains a double round-headed portal without a central shaft, the image of St. Dubricius stands over the doorways. There is no triforium. Traces are said to be found of a design to erect small lateral towers to the choir in the closed bay on each side of it. The Early Decorated reredos has been placed in the north presbytery aisle. A large bell-tower in the thirteenth century was erected on the high land above the cathedral.

2. The monuments include the effigies of two unknown prelates; Bishop de Bruce (1287), two bishops of the Early Decorated period (for SS. Dubricius and Teilo); Marshall (1496); a lady of the time of Henry IV. (Audley); Sir David Mathew, standard-bearer to Edward IV. at Towton; C. Matthew (1500) and his wife; W. Matthew (1530), and a corse or

cadaver, late in the fifteenth century. Solemn oaths were taken on the tomb of St. Teilo.

3. A painting of the Assumption formerly attached to the throne, given by Bishop Marshall, is still preserved.

4. The bishop was in place of a dean, and the archdeacon president in chapter, as the præcentor was at St. David's.

5. The dimensions of the cathedral are $245 \times 70 + 65$ ft.; the Lady Chapel, $54 \times 25 + 36$ ft.; the chapter-house, 23×21 ft.; the north-west tower, 105 ft. (the south-west was 89 ft.).

6. In 1059, Bishop Herguald anathematised the whole family of King Catgucaun, placing the crosses and relics upon the ground, reversing the bells, and choking up the entrance to the cathedral with thorns.

7. The bishop's palace, mostly of the fourteenth century, retains only its gateway and outer walls. The old canonical residences have disappeared, but their sites are known.

ST. DAVID'S.—There is no scene more striking than the view of the old cathedral of St. David when approached from the south-east side in the early morning, or from the north when seen in an autumnal sunset, with the grey and purple stones aglow with rosy red. The church lies down in a valley, with the river Alan and the palace ruins on the other side of the west front; far away are rugged mountainous outlines closing the horizon; before us on the verge of the slope is the tower gate, which, with the rising ground on the other side, frames this wonderful picture. Here was the chief port for Erin, and the rocks of the Bishop and his Clerks recall the apostle of South Wales and his devoted missionaries. Here was a bishopric reaching back to the time when St. David founded his Banchor under a stern monastic rule, apparently framed on the model of St. Martin and St. Patrick, derived from the Basilian or Oriental type, leaving busy Caerleon for this silent lonely Glynrhosyn, the wood and vale. For a time the prelates held the rank of archbishop. The Norman prelates introduced a secular chapter.

2. The monuments include the basement of the tomb or shrine of St. David, built by Bishop Carew in 1275 (the three

arches towards the presbytery had wall paintings of saints); and the tomb or shrine of St. Caradoc in a subordinate position, as in other instances; both have the usual apertures used by pilgrims for touching reliques; the tomb of Edmund Tudor, father of Henry VII.; effigies of four bishops—Anselm, 1248; one fourteenth century, Gower (so called), in St. John's Chapel; one in the rood-screen, fifteenth century; and Morgan, 1504: two archdeacons, two knights of the fourteenth century, one of the time of Richard II., and five priests, two being of the fourteenth century.

3. In the parvise of the north porch an Early Decorated crook of a pastoral staff and two chalices are preserved.

4. Among the bishops occur: Bec (1280-93), Lord Treasurer Thoresby (1347-50), Adam Houghton (1362-89); Lord Chancellors Gilbert (1380-97) and Mohun (1397-1407); Lord Treasurer Chichele, founder of All Souls' College; Lyndwood (1442-6), the canonist; Martin (1482-3), Chancellor of Ireland, Laud, and George Bull. The sites of the houses of the various dignitaries are all known.

5. The dimensions of the cathedral are—290 ft. long; the nave, 127 × 76 + 45·8 ft.; the eastern arm, 80 ft.; the transept, 120 × 27·3 ft.; the tower, 116 ft. high.

6. The more ancient church, only consecrated in 1131, was replaced by a cathedral (Transitional Norman), mainly now existing, which was commenced in 1180 by Bishop de Leia. In 1220 the new tower fell and crushed the adjacent portions of the church. In 1248 an earthquake shook it to the foundations. Between these dates the builders had restored the transept, adding an eastern chapel of St. Thomas of Canterbury in the north wing; the clerestory and east end, and the chapels beyond, including the Lady Chapel, erected by Bishop Martyn (1290-1328), were also completed. Bishop Gower, 1328-47, built the east chapel of the south wing, the south porch, the rood-screen and the upper stage of the tower, raising the aisle walls and inserting Decorated windows. Late in the fourteenth century the great south window was inserted, and the fine ceilings were added by the treasurer, Owen Pole (1472-1509).

Bishop Vaughan vaulted the retro-altare (1509-22), and added the upper storey of the central tower. The stone was brought from Caerfai.

The clerestory and triforium, which has pierced rosettes in the tympana, are contained within one large and rich arch in each bay of the nave; the arcade is massive, the ceiling with pendants and fretted timber-work marvellously wrought; the colour of the masonry soft and varied: such is the avenue leading up to the rood-screen, through which access is obtained to the choir and presbytery, divided by their unique sanctuary screen, very late Decorated. The pillars of the nave retain a few traces of wall painting.

The rood-screen has a central doorway; on the north are a tomb, recess, and rood stair, and on the south two tomb recesses in St. John's Chapel.

The choir is under the tower. The twenty-eight stalls with misericords were erected by Bishop Tully (1460-80). There is a gallery over them. The queen has a stall called the king's cursal, or prebend, as an honorary canon (in the ancient sense of that title). The throne (with mixed portions Decorated and Late Perpendicular), erected by Bishop Morgan (1496-1505), contains collateral seats for chaplains. The wooden sedilia and some encaustic tiles are of the fifteenth century. In the middle of the altar step is the mortice for the paschal candlestick. Behind the altar is a small altar-slab, with the sepulchrum or seal for relics in the centre. Above it there is a cross in the wall pierced with openings to the chamber behind, which Bishop Vaughan vaulted with fan tracery when he found it left open and neglected; on the east wall of it was an altar, with square-headed openings to the processional aisle; and a niche on either side. In the west wall there is a central recessed seat, with five crosses arranged cruciformly at the back of it, the perforations in the central cross open into the presbytery.

The shrine of St. David, as usual, was probably placed here originally, until the new one was erected by Bishop Carew, owing to the lowness of the vault or ceiling, which was rendered

necessary in order not to block up the eastern windows of the presbytery. In that case the seat would be that of the keeper, who showed it, as at St. Alban's.

In the north wing, above the Decorated vaulting of the chapel of St. Thomas, are the chapter-house, with a fireplace and a garderobe and double water-drain, and the treasury, built about the year 1329. To the house of David (Ty Dewi) (two pilgrimages to it being equivalent to visiting Rome itself) came William I. (1081), Henry II. (1171, 1172), Edward I., and Queen Eleanor, November 6, 1284. The citizens were bound in time of war to carry forth the shrine of St. David, and accompany the bishop for one day's journey, returning at night. The *Llech-llafar*, the speaking-stone, a slab of marble laid across the Alan, was worn to a polish by the feet of pilgrims.

7. St. Mary's College, easily distinguished by its tall, slender tower, 70 ft. high (on the north side of the site of the cathedral cloister, which was never completed), retains its chapel, over an undercroft 69 × 45 ft. and sacristy, built by Bishop Houghton, 1362-89. The palace, a magnificent castellated structure, forming a quadrangle 120 ft. square, built by Bishop Gower about 1342, retains, unhappily in ruins,—the great hall, 67 × 25 ft., another 96 × 33 ft., and several other lesser chambers. The tower gateway, 60 ft. high, with octagonal towers, is the only survivor of four which formed the entrance to the close.

2. Cathedrals of the New Foundation, formerly Benedictine.

BATH. ST. SAVIOUR OR HOLY TRINITY; SS. PETER AND PAUL.—In 775 King Offa founded a college of secular canons, who were expelled in 970 by King Edgar, and replaced by Benedictines. The present cruciform church occupies only the site of the nave and crossing of the old cathedral. The bases of the Norman pillars of the crossing, built after a fire in 1157, by Bishop Robert, of Lewes, who died 1165, may be seen under the east window.

The monks in the thirteenth century were pitied as provided only with a 'sorry and outrageous fare.' At the close of the fifteenth century their minster was almost a ruin, whilst they themselves were given to fine clothes and pleasures of the table. The care of the fabric was delegated to the care of the 'master of the works, commonly called freemasonry.' Leland saw the ancient presbytery covered with weeds, and roofless, with the tombs of bishops in utter neglect, including that of its builder, John of Tours, 1088, who made it a see; and the abbey sank into a priory.

The church required a total reconstruction. The idea of the west front, representing Jacob's Ladder (emblematical of angels ascending the heavenly stair with human supplication and praise, and descending to bring divine blessing), was suggested in a dream to the bishop, Oliver King, who began the good work in 1499, and in 1503 desired to be buried in 'the new choir.' A similar story is told of the founder of Dieulacres. The chantry of Prior Bird was completed in 1525. It was nearly finished in 1539, at the Dissolution, when no dean and chapter were appointed. Its restoration after the wreck caused by the Dissolution was not completed until 1606 by Bishop Montague. From its lightness it has been called the lantern of England. The choir has a fan-traceried vaulting. The tower is of unequal width, owing to the narrowness of the transept. Bishop Ken prevented Father Huddleston from celebrating mass here in the presence of James II. The principal monuments are, the effigies of Bishop Montague, d. 1618, under a tester; Sir William and Lady Waller; and the tomb of Malthus.

The dimensions are—internally, 215 (originally 346) ft.; nave, $136 \times 72 + 73$ ft.; transept, $126 \times 20 + 73$ ft.; eastern arm, $74 \times 72 + 73$ ft.; west front, 98 ft.; central tower, 162 ft.; 36 ft. east and west, by 25 ft. north and south.

The monks' mill, and site of the almonry, near St. James's Church, are pointed out. The great gates were in Stall Street, so called from St. Mary's of the Stall, or manger, of Bethlehem. The priory had cells at Dunster, Cork, and

Waterford. The monks in 1330 introduced woollen manufactures in the city, and of course had a bath-house near St. Peter's gate, for the use of strangers who sought its healing waters.

CANTERBURY. CHRISTCHURCH.—There is a fine distant view of the cathedral, 'the mother of all the bishoprics,' from Hambledon Hill, whence the mass of buildings, among which the dark, cowl-like roof of the chapter-house stands out prominent, bears some resemblance to the former appearance presented by the great monastery in its prime. As Erasmus said, 'It lifts itself towards heaven with majesty so great that the distant sight inspires devotion.' The usual approach is by Mercery Lane, where the hostelry of the Chequers of the Hope, and its dormitory of the hundred beds once accommodated Chaucer's pilgrims; and through the Canterbury gate, a superb building, from under its arch, framing it like a picture, the whole southern side of the cathedral is seen in all its grandeur and symmetry.

Lanfranc's or the Arundel north-west tower, of Norman date, with its broach spire, 100 ft. high, has been replaced by a modern counterpart to the Perpendicular (Dunstan Chichele or Oxford) south-west tower. The great west window, 43 × 38 ft., is set between them over a porch. The principal entrance is by the south porch (c. 1400), with a chamber above it, and a sculpture of the martyrdom of St. Thomas of Canterbury. A small chantry was built between the buttresses, nearer the transept, but has been destroyed. The Perpendicular portions in the nave and main transept, gloriously crowned by the Angel-steeple or Bell Harry tower (so called from a gilded statue of St. Michael, guardian of the cemetery, which stood upon the earlier structure, and also from a bell brought from France by Henry VIII.), are succeeded by the Norman work in the choir transept, St. Anselm's Tower annexed to it, and Becket's Crown. The latter has only one building like it—the tomb-house of the kings at Drontheim; probably its form and position were suggested by the ancient baptistery of St. John, which once stood here. At the south side there are some beautiful

views from the Green court, including the Treasury, St. Andrew's Tower, annexed to the choir transept, and the picturesque octagonal lavatory tower. The cathedral is evenly divided between Perpendicular on the west and Transitional Norman eastward of the choir-screen.

The interior of the nave is spacious and majestic; the style is light Perpendicular, with a rich vault, and a stately flight of seventeen stairs to the choir, upon which a flood of light is poured down from the lantern above them. The west window contains glass of the time of Richard II. The east ends of the aisles were formerly parted off by the Arundel chantry on the south, and the Lady Chapel on the north. The altar of the Holy Cross stood between the western pillars of the crossing, having lateral processional doors. Upon the rood above it King Canute hung his crown. The central buttressing arch now occupies its place. A similar arch on the south supports the tower; the northern arch was left open and free as an approach to the Martyrdom.

In the north wing of the main transept, on December 29th, 1170 (vespers had just been sung), as St. Thomas was ascending the stairs in order to seat himself in the patriarchal chair and confront the four murderous knights who pursued him, he fell beneath their swords, on the spot marked by the original floor of Caen stone. Here, too, on September 9th, 1299, Edward I. was married to Queen Margaret. Pilgrims visited the Martyrdom, coming through the dark gallery under the choir-stairs. There is a peculiar net-work ornament on the walls of the passage to the crypt. The soft, silvery glass in the north window was the gift of Edward IV. and his queen.

Below the east arch of the tower is the choir-screen; on each side of the door are canopied statues of kings. The stalls were uncanopied (with the exception of the prior's and sub-prior's on the east side of the screen), but had hangings suspended along the lateral parclose, which are pierced like windows, and crowned with a beautiful parapet and cornice. This was the arrangement of Prior d'Estriâ (Eastry), who spent 879*l.* upon the works. Pope Honorius allowed the monks to

wear black furred caps in choir from Michaelmas to Easter. The choir, Late and Transitional Norman, contains the earliest instance of pointed arches and vaulting on a grand scale in England.

The choir transept has eastern apsidal chapels. In the north arm there is a diaper painting of Perpendicular date, representing the Conversion of St. Hubert. A passage leads into the lavatory tower, an octagonal conduit, erected over an open undercroft by Prior Wibert, 1160. A small fragment of the original pavement of Conrad's 'Glorious Choir,' bearing traces of the fire, remains in the crossing; it may have been spared because here the monks watched around the bier of St. Thomas. The south arm contains the thirteenth century patriarchal throne of grey marble, which was formerly placed behind the altar. On great festivals the primates sat in it until the consecration of the Sacrament, and then descended by eight stairs into the sanctuary.

The presbytery retains some portions of a Jesse window in the clerestory. On the altar-steps are remains of the socket for the paschal. The high altar stood between the altar and shrine of St. Elphege on the north and those of St. Dunstan southward. Behind it was a small sacristy for reliquaries; above it a beam with seven gilded relic-chests, a cross set with sixty crystals, and images of saints supported on pillars plated with rich metal-work: a crown of twenty-four lights hung before it. A door on either side opened into the feretory. Here King John and his queen were crowned at Easter, 1201, and Henry III. and Queen Eleanor were married here on June 4th, 1236, by the primate.

This portion of the church is narrowed towards the east with a fine perspective effect: the object was to spare the lateral towers of SS. Andrew and Anselm, which mark the termination of the presbytery, and to accommodate the width to that of the ancient Trinity Chapel, which was converted into the Feretory of St. Thomas of Canterbury, who first instituted the festival of the Holy Trinity in England. In the presence of the king he was laid to his rest, being translated into a shrine, on July

7th, 1220. The city conduits ran with wine upon the occasion; and the cost of free entertainment to all comers burdened five successive primates with debt. On July 7th, 1280, his splendid shrine was completed by Elias de Dereham, canon of Sarum, and the sacristan of St. Alban's. The prior, standing where the indent of knees is still visible on the pavement, used to point out with a wand to more distinguished pilgrims (such as Henry V. after Agincourt, and the Emperors Emmanuel of the East and Charles V.) the cover, damasked, gilded, and jewelled, within which lay the iron coffin of the saint, protected by a metal screen; the rings and gems which Edward III. borrowed for his French wars; precious things, orient pearls, brooches, images, and chains, which dazzled the eyes of many besides the German herald of Charles V.; the splendid ransom, valued at 20,000 crowns, which a king of France paid; and the regale diamond, presented by Louis VII., which seemed a light in darkness. These treasures required twenty-five waggons drawn by oxen to remove, and bandogs as guard in critical times; fabulous wealth, which on high days blazed in the vivid illumination made by coronals of lamps and tapers, which were let down from staples which adjoined a crescent of oriental wood still visible on the vault. A portion of the tessellated pavement remains, representing the Virtues and Vices, and the Signs of the Zodiac, in white marble, porphyry, and serpentine. Here Henry VIII. ordered his herald to challenge the dead saint to come forth and make answer to a charge of high treason.

In the presbytery aisles over St. Anselm's Chapel is the watching-chamber with a grated window, and a sacristan's oven. The altar of All Saints stood at the head of the stairs; on the north side, where the pilgrims ascended the steps kneeling, stood the corresponding one of St. Blaize. Beyond St. Andrew's Chapel is the vaulted sacristy, where relics of St. Thomas, splendid candlesticks, and embroidered vestments, were exhibited. Above it is the treasury. The rich tapestry hangings which adorned the choir were poor in comparison with the thirteenth century glass, set in beautiful ironwork, which

irradiates the windows of the aisles and crown, and illustrates the miracles of the saint. Gondomar, the Spanish ambassador, offered its weight in gold for one of them, or to cover the whole surface with broad pieces of Spain. In the north aisle is Henry IV.'s chantry. Becket's Crown, raised above his first grave, has some decayed mural paintings. It had a Lady altar.

The crypt really formed the subterranean church of St. Mary; her altar was within the Perpendicular screen of open-work below the high altar: the lamp-rings of the vault mark its site. (In the upper church there was only a small late Lady Chapel on the east of the north wing of the main transept.) Altars filled every available position. Three staircases communicate with it; two interior from the transept, and one from the outside on the north. Here Henry II., in 1174, underwent his memorable penance, receiving five strokes of a scourge or balai from every prelate and abbot, and three from every monk, and passing the night in prayer. Here, too, twenty years later, Richard I., coming afoot from Sandwich, offered his thanksgiving for release from an Austrian dungeon. The crypt contains a secret treasury for concealment of plate in time of danger, and some curious wall paintings.

2. The monuments include a fine series of effigies:—the primates, Walter, d. 1205, chosen primate in the camp at Acre; Peckham, d. 1292, wrought in oak under a canopy; Reynolds, d. 1327, the traitorous friend of Edward II.; Stratford, d. 1348, Grand Justiciary; Courtenay, d. 1396; Chichele, d. 1443; Cardinal Morton, d. 1500; Warham, under a canopy, d. 1532, the patron of Erasmus; the Countess of Athole, d. 1292; Lady Mohun, d. 1395; the Duchess of Clarence, d. 1404, and her two husbands, John Marquess of Dorset, and Thomas Duke of Clarence; Edward the Black Prince, d. 1376: the effigy is of brass, within a screen of iron-work. Above it is a tester; and an upper beam supports the gauntlets of brass, the wooden shield lined with moulded leather, the helmet, velvet surcoat, and scabbard (Cromwell stole the sword); the mottoes, 'Houmont' and 'Ich diene,' commemorate the great warrior; Henry IV. d. 1413, and Queen Joan of Navarre, d. 1417:

There are also memorials of archbishops—Meopham, d. 1333, within a double screen; Sudbury, beheaded 1381, under a canopy; Kempe, d. 1454, below a double tester, with a screen; a coped tomb of the twelfth century, with heads in quatrefoiled diamonds; the shrine of St. Dunstan; the tombs of Cardinals Pole, d. 1558, and Chastilion, d. 1571, and effigies of the sixteenth and seventeenth centuries. The tomb of Archbishop Langton, d. 1228 (whose name is associated with *Magna Charta*, and the division of the Bible into chapters), is partly built into the wall, probably with the intention originally of permitting a sight of the lower part to passers-by on the outer side, as in a similar case at St. Neot's.

3. The library contains charters of Eadred and St. Dunstan, the register of St. Augustine's abbey, Causaubon's and Somner's MSS., Hampole's '*Stimulus Conscientiæ*,' 1349, and a fourteenth century portrait of Queen Edgitha.

4. The roll of illustrious primates includes, besides those already mentioned, the names of St. Augustine, d. 598; Theodore, the Greek scholar and musician, d. 690; St. Dunstan, d. 988; St. Elphege the martyr, d. 1012; Lanfranc, d. 1089; St. Anselm, d. 1109, saluted as the pope of the other orb (alluding to his seat in the corona or apse) by Paschal II., in the Council of Bari; St. Thomas of Canterbury, martyred 1170; Bradwardine, d. 1349, the profound doctor; Islip, d. 1366, founder of Canterbury Hall, Oxford; Chichele, d. 1443, founder of All Souls' College, Oxford; Bourchier, d. 1486, whose episcopate of fifty-one years only fell short of that of Bishop Wilson of Man; Cranmer, d. 1535; Parker, Laud, and Sancroft. Among the monks occur Adrian IV. and Gregory XI., Eadmer the historian, Osbern the English Jubal, the great architects Ernulph of Rochester and Benedict of Burgh; Odo, Fitzstephen, Thorn, D'Avesbury, and Gervase, biographers and annalists; and men of later date, Castell, Mill, Harpsfield, Casaubon, Vossius, Hadrian Saravia, Shuckford, and Elstob the Anglo-Saxonist.

5. The dimensions of the cathedral are—internally, 514 ft.; nave, 179·6 × 73 + 80 ft.; main transept, 130 × 42 + 80 ft.;

choir and presbytery, $162\cdot10 \times 39 + 71$ ft.; the choir transept, $154 \times 29\cdot2 + 71$ ft.; retroaltare, $133\cdot6 \times 35 + 58$ ft.; west towers, 130 ft. high; central tower, $35 \times 35 + 229$ ft.; chapter-house, $87 \times 35 + 42$ ft.; cloisters, 144 ft. square; west crypt, $163 \times 83\cdot6$ ft.; east crypt under the Trinity Chapel and crown, $66\cdot6 \times 63$ ft.

6. Archbishop Lanfranc, 1070–86, spent seven years in completing a Norman cathedral. The choir transept was built by Prior Ernulph, 1074–1107, and to the same period belong the western crypt, and transeptal towers of SS. Andrew and Anselm. Consecrations occurred in 1110 and 1114. With a ceremony the most famous ever seen since the dedication of Solomon's temple, the Glorious Choir, built by Prior Conrad, was consecrated on May 14, 1130, in the presence of King Henry, David of Scotland, and all the English prelates. On September 5th, 1174, amid the frenzied cries of the spectators, it was destroyed by fire. The central part, with the presbytery, was rebuilt, the outer walls were raised, so that the older clerestory was merged in the new triforium: the walls commencing with round arches next the transept terminate with pointed arches in the corona. The architect was William of Sens, 1174–8. A fall from the scaffolding compelled him to give directions from his sick-bed during some months to his pupil, a monk of the house, William the Englishman, and at length return to his native country. The works continued by the latter, 1179–84, embrace the whole retroaltare and the undercroft, including the corona. On April 19th, 1180, the monks re-entered their choir. On the south side of the aisle the junction of these works is shown in the arcade, where the mouldings wrought with an axe (1110) unite with those palpably by a chisel (1180); and also in the choir transept, the windows of Ernulph appear among the later masonry of the Frenchman. The nave and main transept were erected by successive archbishops, 1376–1411; the eastern chapel of St. Michael, in the south wing of the transept, was built 1410–27; the Lady Chapel in the north wing on the site of St. Benedict's altar, 1449–68, by Prior Goldstone, who built the south-west tower.

His rebus, a gilt stone, appears in some places. The central tower above the roofs was completed 1490-1517, and buttressing arches and ornamental braces were added for its support. The western crypt extends under Ernulph's work, the eastern crypt corresponds with that of the Englishman.

Archbishop Baldwin wished to build a cathedral for secular canons at Hackington in 1187, and when they appealed to Rome, confined the monks to their cloister. In 1205, the king interdicted approach to the shrine by armed force, in order to prevent any accession of offerings to the conventual revenue. Edward I., pursuing his predecessor's policy, in 1296 ejected eighty monks from their house, because they had harboured the primate, who was then under his displeasure. A bribe of wheat and ready money procured their pardon and restoration.

7. The cloisters, of great beauty, with rich stone vaultings and canopied windows, were rebuilt at the end of the fourteenth century. They stand on the north side of the church. The south alley was fitted up with carols or texts, enclosed cells for study, 1472-94. At the east end is the door to the Martyrdom, and at the west the entrance of the archbishops. The cellarer's lodging, used probably as the disport or chamber of recreation, adjoined the west alley, and a 'turn,' an octagonal aperture with a spout in the wall of the undercroft still remaining, was used by the cellarer's servants, who lodged here, for delivering a cup of wine, out of hall time, to a fatigued or thirsty monk.

Opposite the lavatory is the door of the refectory in the north alley. Behind it was the kitchen, 45 ft. square within. The larder-gate still marks the entrance to the kitcheners' offices. Upon the west side of the kitchen court was the cellarer's hall, the guest-house, entered under a Norman gate-house, with two chambers, called heaven and paradise. Pilgrims were conducted to it by a long covered passage, called the Pentice, which led from the Norman Court gate along the west wall of the Green Court. Chillenden's new guest-chambers stood between the larder and pentice-gates. The outer parlour

adjoined the guest-house. Portions of these buildings may be traced.

Next the east alley may be seen the west walls of the great dormitory. A modern library, gardens, and mounds occupy the site of the second dormitory, used by the obedientiaries, which lay at right angles to this building; the third dormitory, or gong, was parallel to it, and formed the north side of the Green Court. Its eastern extremity is marked now by two pillars from the Basilica of Reculver. The great dormitory formed a vast hall of two alleys, divided by pillars, and raised over an undercroft, 148×78 ft., subdivided into aisles. The Norman doorway, here called the Iron Door, formed the way to the dormitory in the daytime, and also to the common-house. The southern doorway leads into the dark entry, the covered passage to the infirmary: lamps were suspended from the rings on the vaulting.

The chapter-house, $90 \times 35 + 54$ ft., an oblong chamber, 1264, was restored in 1304; the upper portion, above the arcading, and the waggon-head ceiling date 1390–1141. The east end has a canopied throne and seats for the obedientiaries.

Passing eastward by the dark entry, we come to the site of the infirmary garden. The southern alley of its cloister consists of an open arcade of Norman date, between the dormitory and lavatory tower, 1160, where it turns southward to form a covered access to the crypt, and support the upper gallery, leading from the dormitory into the north wing of the transept, which the monks used at night in going to matins. On the east side of the tower is the undercroft of the prior's chapel, which formed a direct approach to the infirmary. It is Early English, but was converted by Prior Chillenden into a covered way. Above the chapel was the conventual library, 1414–43. In the gable of the wing of the choir transept are traces of the prior's private oratory, with squints, spying-pipes, and sound-holes, pierced through the wall into the church. Under it was the shaving-house. The Norman sacristy and treasury, 1115, of two storeys, $34 \times 22 + 10$ ft., stand between St. Andrew's Chapel and the south aisle-wall of the infirmary hall. Above the treasury is a

chamber of the thirteenth century, and on the west a vestibule communicated between the sacristy and prior's chapel and St. Andrew's tower. On the east side of the garden the cloister retains a small portion of an arcaded alley, with the bursar's chequer, 1285-90, above it, and a guest-house, part of the prior's old chamber, both of three storeys. Some large Perpendicular windows are remains of his hall. The prior's entry, beneath the chequer or bursar's office, leads from the Green Court into this alley. At the north end are the porch and tower, of the fifteenth century, in which was his study, next his mansion, the Gloriette.

Behind the east alley are remains of the infirmary, including the chapel, hall (1342), and the infirmary's table-hall. The sub-prior's chequer was in the south aisle. To the east was the principal guest-house, a great banqueting-hall, with chambers, and gallery for exercise and conversation, and lateral bedrooms. It was called the Meistr' Omours (elms). The cemetery bore the name of the Gimewes (marsh-mallow), and the Oaks.

On the east side of the Green Court the new lodging occupied the site of a Norman bath-house, and furnished other chambers of hospitality. On the south side are buildings, mainly of Decorated date, the Forrens gate-house, opening to 'foreigns,' a place without the precinct (*forinsecus*); the stables and servants' offices, with the granary on one side, and the bakehouse on the east; to the west a projecting porch marks the brew-house. On the west side is the Norman Court gate, with the lodge of the porter, who in other days was often awoken by refugees seeking sanctuary in hot haste by night. At a little distance are Norman stairs within an arcade, 1160, which led to the North Hall, the court-house of the steward of the liberties, and a hospice for the poor; behind it was the almonry.

CHESTER, ST. WERBURGH.—The best view of the cathedral, which is plain, and built of red sandstone, is obtained from the city walls on the east side, whence the broad and lofty clerestories, the enriched south porch, the huge south wing of the transept, and the low central tower, with canopied windows, at once

strike the attention (the apsidal end and prodigiously tall roof of the south-east chapel are a recent reconstruction of a Perpendicular chapel). The west window is large and fine, and of eight lights.

The triforium and clerestory are united in one, with a wall-passage below the window, included under a single arch. The north nave aisle has a Norman processional doorway, and a basement with six round-headed sepulchral recesses, in the outer wall; Decorated windows, and traces of incipient vaulting of the time of Henry VII., which appear also in the central alley. The rood-loft, of the fourteenth century, has been removed. The south aisle has a fine Early English drain. The floor retains the curve of the ancient apse as in the northern aisle. From the leads of the central tower, on September 25th, 1645, Charles I. watched the battle of Rowton Moor, when a shot killed the officer standing at his side.

On the east side of the north wing of the transept is a small chapel, Transitional Norman, and vaulted. In the south wall there is a low bench: a coffer, with ironwork of Decorated character, is preserved here. The north wing is Norman, with later windows inserted. A tapestry hanging on the wall, representing the story of Elymas the sorcerer, was formerly used as a dossal in the presbytery. The south wing, built in the fourteenth century, as St. Oswald's parish church, has two aisles; the eastern is vaulted in one bay, and exhibits Flamboyant tracery in the windows.

The choir was once carried one bay westward into the nave. The forty-eight stalls, of the fifteenth century, are richly canopied, and peculiarly fine. The four Decorated sedilia, and the two aumbries fronting them, formerly occupied the fourth bay from the crossing. The basement of St. Werburgh's shrine very Early Decorated, has been placed in the aisle. Edward I. visited it in 1278, and with Queen Eleanor in 1283. The portable shrine was carried round the walls in 1180 to quench a fire.

2. Three floriated slabs of abbots of the fourteenth century, two sepulchral recesses with stone coffins, a slab of the twelfth

century, and a tomb of the fifteenth century, with painted figures, and quatrefoiled panels, remain. The last is said to have been the memorial of an emperor of Germany, who lived a hermit's life, and confessed his exalted rank only when he was dying. (Henry I. in 1110 gave his daughter as wife to the Emperor, Henry V., of Germany, but tradition has called the Kaiser buried here Henry IV. The son-in-law of Henry I. died May 22nd, 1125.) The legend told of his sudden disappearance, and subsequent life as a penitent, takes different forms: one is that he lived in a hermit's cell at Chester, assuming the name of Godescall. The stained glass was destroyed in 1683 by a mob in favour of the Duke of Monmouth.

3. A MS. Bible of the twelfth century is the choicest volume in the library.

4. Brian Walton, editor of the 'Hexapla,' Wilkins, and Pearson, have held the see. Higden, the author of the 'Polychronicon,' was a monk, and the classical Dean Smith and Chillingworth were members of the later foundation. The abbots were mitred in 1325.

5. The dimensions of the church are—internally, 350 ft.; nave, $175 \times 74.1 + 73$ ft.; transept, $180 \times 80 + 73$ ft.; eastern arm, $100 \times 74.1 + 73$ ft.; Lady Chapel, $65 \times 74 + 33$ ft.; tower, $39 \times 39 + 127$ ft.; chapter-house, $50 \times 26 + 35$ ft.; vestibule, $33.4 \times 27.4 + 12.9$ ft.; cloisters, $110 \times 110 + 15$ ft.; St. Oswald's Church, 78.4×77 ft.

6. In 1095 by St. Anselm's advice, Hugh Lupus, Earl of Chester, introduced Benedictines in place of secular canons. The apsidal church of St. Werburgh fell into decay. In 1110 there was a fire; then came Welsh raids and high tides over the lowlands of the Dee; the revenues became scanty, but nevertheless a new building was in progress at the close of the eleventh century. The base of the north-west tower and the north wing of the transept date 1120. Between 1211 and 1220 the presbytery, of two bays, the vaulted Lady Chapel, and basement of the central tower, were completed.

The choir, of two bays, is later, verging on Decorated: the base arcade of the nave, the casing of two of the tower-piers,

and the south wing of the transept, 1340-63, are of that style. The vaulted chapter-house and refectory are Early English. In 1263 Lord Justiciary Zouch quartered his troops in the abbey court to its cost, but a lawsuit terminated in its favour in 1281; and in 1283 Edward I. gave the tithe of vension from Wirral Forest and Delamere to support the monks, owing to their expenses in building. Between 1485 and 1537 the Perpendicular portions, the south porch, with its upper chamber, the incomplete south-west tower (1508), the upper storey, and arches of the central tower, with the east and west piers, the casing of the outer walls, the chapels at the ends of the presbytery aisles, the tracery of the clear-storey, the ceiling of the nave, and the south wing of the transept (1492), were completed.

7. The cloisters are Perpendicular; four Late Norman doorways are relics of an earlier building. The south walk (now restored) was provided with studies; five similar carols remain in the west alley. At the south-west angle is the passage which led to the abbot's palace; over it is his chapel. There is a Norman substructure (1100), 105 × 40 ft., with a central row of round pillars, and once divided by wooden partitions. It was the cellarge of the guest-hall, with a smaller chamber to the north; and as the inmates were entertained by him, it was known as the Abbot's or Strangers' Hall. A fireplace shows that one portion formed the common-house. The north walk retains the Early English arches of the lavatory, and the door of the refectory, formerly 110 ft., now 90 × 34 ft., which has a very beautiful reader's pulpit, and staircase Early English. A door at the south-east corner leads into the undercroft of the dormitory of the same date. The chamber itself has been destroyed. The gong ran from it at right angles. A door on the north-west side of the refectory led to the kitchen, which was supplied by a fleet of ships, which fished off the coasts of 'the King of the Isles.' At the west end there were the butteries and screens, with an entry from the court. The east alley had some studies over it; the Early English doorway, leading to the day-stairs of the dormitory on the north, which were lighted by round windows, and the slype to the cemetery,

called here the Maiden's Aisle. In the centre is the Early English vestibule of the chapter-house, of three alleys, with a good doorway and lateral windows. The chapter-house is of the same date, 1220, an oblong vaulted room. The garth is called the Sprice (paradise). The common-house remains.

The abbey gates, with portions of the precinct wall, 1377, remain on the west side of the abbey court. Before them the five-and-twenty city guilds began to play the famous Chester mysteries in a movable theatre, performing here their first pageant-show; and by a special charter reeds were brought from Stanlaw Marsh to thatch the booths at the abbot's fair, which was kept in the adjoining street. The infirmary lay parallel with the refectory; the abbot's offices were continued from the gates with a larder-tower to the west front: his chapel was Perpendicular, of the time of Henry VII. The almonry adjoined the gates, and on the north-west side of the court were the brewhouse and bakeries. The close wall, with two lesser gateways, was built about 1377. The kail-yards point out the site of the convent garden.

COVENTRY. SS. MARY, PETER, AND OSBURGA.—The abbey was founded in 1043 by Earl Leofric and the Countess Godiva, who placed a rosary of gems round the image of the Blessed Virgin. By authority of a Papal bull, Bishop Robert de Limesey removed the see from Chester hither in 1095, and his five successors wholly laid aside the title of Lichfield. The abbey became in consequence merely a priory. Bishop Peter robbed the treasury, when the 'church walls seemed too strait to contain all the ornaments, very precious, within it,' including silver from the beam on which the shrines were placed, to carry on a feud against the monks at Rome. In 1141 Robert Marmion fortified the church, and drove out the brotherhood; but his death, in falling from his horse in battle with the Earl of Chester, once more restored them. In 1190, Bishop Nonant replaced them by secular canons, because they broke his head with a cross before the altar, when he attempted to dispossess them at the head of his troops. On January 16, 1198, the monks were allowed to return. Their persecutor, as Dugdale,

following the chronicler, relates, was seized with a horrible remorse as he lay dying at the Abbey of Betherleuin, and implored their forgiveness. One of their number then at Rome appealed to Pope Innocent III. and the cardinals to carry out his wishes, and was roughly rejected. 'Holy Father,' he exclaimed, 'my petition is just. My expectation is not in vain. I expected that your two predecessors, who had repulsed me, Clement and Celestine, would die; now I expect in turn your death, and the coronation of a successor, who will give favourable ear to my prayers.' 'Hear you this demon's speech,' cried the Pope in a frenzy to his Consistory, and then, changing his tone, added, 'Brother, by St. Peter thou shalt not look for my death, for your petition is granted.' In 1541 the superb cathedral, which far exceeded its model at Lichfield in sumptuous magnificence, was levelled to the ground, despite the earnest prayers and entreaties of Bishop Rowland Lee, that the 'poor city might have a perpetual comfort of the same.' So was it swept away, once the fairest in a matchless group of three noble churches, its own three spires far finer than those of its daughters, which to this day command admiration almost proverbial in England. The only remains are the bases of the walls of the west front, 115 ft. long. The nave was 186 ft. long, the transept 66 ft.

DURHAM. ST. CUTHBERT.—The view of the cathedral, seated in a splendid and imposing position, either from below, on the Prebendaries' Bridge, or on the north from Elvet Banks, is strikingly grand, and only equalled by one that has no parallel in the world, when from the Newcastle Road are seen the two towers of the west front, huge and vast, overlooking the Galilee, the central lantern with its lofty windows, the gabled main transept, and the eastern one called the Nine Altars. These group with the boldly buttressed line of precinct walls, and the ancient palace castle of the Palatine bishops, half veiled in shadow; below the broad and lordly Wear encircles the whole like a girdle, as it foams and flows between its wooded banks. The pilgrims, singing as they came, knelt down in prayer at the cross of Mountjoye at the sight of the towers, which seemed

to be moving in their beauty behind the tree tops to greet their coming.

The entrance is made by the north porch; for behind the western doorway the Lady Chapel projects, and is here called the Galilee, as it corresponds in position to the porch of that name. The interior is magnificent in proportions, and full of awe and solemnity. Each bay contains two noble arches resting on clustered pillars, with an intermediate round pier, channelled, chevroned, or diamonded like lattice-work. The lantern is open to a great height, above a gallery corbelled out from the wall. Beyond the delicate network tracery and pinnacles of the reredos, in the dim distance, is seen the rose window of the Nine Altars. The cathedral is mainly simple Early Norman, grand and massive.

Before we proceed to view it, bare and cold as it appears now, we may, with the help of chroniclers, reproduce the interior, in all the glow and glorious show of the past. It is well to have a truthful picture of one of the greatest minsters of the middle ages. The season shall be Eastertide.

Below the western arch of the crossing stretches a rood-loft richly painted, the most goodly and famous in the land. Beneath a cresting of stone, soft as metal tracery, are figures of the glorious company of the Apostles; above the altar of St. Saviour is a triptych or folding picture of the Passion. On the north are organs, to the south are aumbries. An ornamental screen on either side is pierced with processional doors. We pass through them; at the back of the rood-screen is a bench for worshippers, on the top of it is the clock. Now passes, chanting the antiphon *Christus Resurgens*, the procession from the Easter Sepulchre, bearing an image of our risen Lord under a canopy of purple velvet, the whole choir waiting upon it with goodly and great store of lights, all singing, rejoicing, and praying to God most devoutly. The vacant space under the crossing is occupied by the bell-ringers, who are tolling the bells for service. The peal from the Galilee tower is now silent. The great windows of the transept blaze with stained glass; on the north are portrayed the Four Doctors; to the south are

illustrations of the Te Deum. Under the eastern arches of the crossing is the choir-screen, with thirty-four images of kings; on the south side of it is a great stone cresset let into the pillar, which is lighted before matins. Between the stalls, which are filled with the dark-robed Benedictines, stands the great lectern for the antiphoner, at which the chanter is intoning the Introit, taken up by a grand sonorous concert of men's voices to the sound of the 'Cryers,' the organs standing on the north side, till the very walls and vaults become vocal and make reply. Beyond is the superb reredos of the Nevilles, rich with colour and filled with a great company of images. In front stands the lectern of brass, where the epistolar and gospeller have just sung their parts. The paschal of latten stands beside it, dragons at the feet, the Four Evangelists above them, with armed horsemen and strange monsters around; from the midst rise the seven branches, like the petals of a flower, six tall as the aisle vaults, the seventh so lofty that it can be lighted only from an orifice in the vault, all decked with bright ribands and flowers, burning from Maundy Thursday till the Wednesday after the feast of the Ascension. The altar is lustrous with its store of gleaming plate and ornaments, on which the three perpetual tapers set in bowls of glistening metal pour a soft light; and amid the wealth of precious things, Gospels bound with golden clasps and set with gems, stands prominent the 'Book of Life' (*Phil.* iv. 3), like the diptycha or records of the holy departed in the primitive church; wherein are written the names of saints and benefactors to the House of God, whose is the faithful witness in heaven (*Psa.* lxxxix. 37). (There is a superb volume of this kind, with miniatures, once laid on the altar of St. Alban's and now preserved in the British Museum.) On either side of the altar hang curtains of white damask silk; palls of crimson velvet embroidered with costly needlework adorn it; above, suspended from a canopy of rich silk, crowned with a pelican, is seen the golden pyx, until blue wreaths of fragrant perfume rising from silver censers float like a veil around the sacred Mystery of all mysteries.

Behind that screen is the feretory of St. Cuthbert; the base-

ment is of green marble lined with gold, having four seats for pilgrims to rest in. Above it the shrine of gold and enamel, hung around with jewels and priceless offerings, is concealed by a richly painted cover, which at certain times is drawn up by a rope to the soft chiming of silver bells. Behind it hang the drooping folds of the great banner of St. Cuthbert, which three times crossed the Border, and won its last victory on Flodden Field. The standard of the King of Scotland and the ancients of his nobles hang as trophies beside it. The banner-staff of the Nevilles, so gloriously carried on the day of Neville's Cross, is bound to one of the eastern pillars of the shrine which carry taper-stands.

No shrine could boast such an illustrious record of royal visitors: Rufus, John, Henry III., the first four Edwards, Henry VI., David II., and James II. of Scotland. Between it and the exquisite window of St. Catharine, lighted after dusk, nine cressets in an iron frame turning night into day, faintly showed in the storied windows of the Nine Altars the wondrous acts of St. Cuthbert, and the touching history of the patriarch Joseph. At the south-west door, which opened into the song-school, an aumbry was set out with bread and wine, to refresh the singers of the matin mass. Near it, protected by a screen studded with stars, was the famous Black Rood of Scotland, dyed with the smoke of votive tapers, which gave name to the great abbey of St. David, in the Canongate of Edinburgh, and was rent from its escort in the fight at Neville's Cross. In the south aisle was an anchoret's porch, under which the paschal was stored; it was used by the priors attending high mass. At the west was another porch near the sacristan's chequer.

The north porch had formerly a sanctuary-chamber over it; the grotesque knocker, often plied by breathless fugitives, still hangs idle on the door. As soon as a hand was laid upon its ring, the great bell of the Galilee told all the city that St. Cuthbert's aid of asylum had been sought, and not in vain; two monks, who served as watchers, threw over the shoulders of the man a black gown with St. Cuthbert's cross worked in

yellow cloth, and led him to a grated chamber containing a rough pallet. If after thirty-seven days no pardon came, the offender, who had been housed under the western towers, bade eternal farewell to England before the shrine, and was conducted, carrying in his hand a white cross, to the nearest harbour, and shipped on board the first vessel bound to some far-distant shore. Bishop Kirkham scourged one of the noblest peers before this door for an insult offered to the church. The walls of the nave along the entire north side are arcaded.

The west window was built by Prior Forcer, 1341-74; two fine cloister doorways of the twelfth century remain in the south aisle; one has curious sculptures of men and women at pastimes, round a solemn Majesty. A cross of blue stone drawn across the west end of the nave between the doors marks the limit which women were forbidden to overpass. Helisenda, a maid of honour to the Queen of Scotland, did venture, clad in a monk's frock, to dare St. Cuthbert's wrath; she was soon discovered under her disguise, and was compelled to take the veil as a nun; this occurred in 1153. In 1333, Queen Philippa herself, whilst a guest in the prior's lodge, was required by the indignant brotherhood to leave the precinct half-clad at midnight and find welcome in the castle. For the same reason, Bishop Pudsey built the Galilee or Lady Chapel in this unusual position at the west end. He had begun one behind the fere-tory, but large rents and huge fissures intimidated the workmen and made havoc of the walls, as though the saint in anger turned in the shrine, and would not have women allowed to pass by his resting-place.

Three bays of the south aisle, westward of the upper cloister-door, formed the chantry chapel of the Nevilles. A few shapeless fragments are all that remain of the effigies of Ralph Lord Neville and Alice his wife. As the victor of Neville's Cross, he was the first layman who was permitted burial within the church walls, in 1368.

The south window of the transept (c. 1400) contains portions of old glass; the north window, 1374, was erected at a cost of 100*l.* for stone, and 60*l.* for glazing. Each aisle held

three altars : those of SS. Nicholas and Giles, St. Gregory, and St. Benedict, on the north ; and on the south, those of St. Mary of Houghal, St. Mary of Bolton, SS. Faith and Thomas the Apostle.

The crossing was cut off by the rood-loft and chantry, and a pilgrim's door in the north aisle, pierced through a screen, gave access to the shrine from the nave. The watchers' and bellringers' chamber was to the east of the Neville Chantry.

The stalls were destroyed by the Scotch prisoners, 4,500 in number, confined here after the battle of Dunbar in 1650, and were replaced with a new set by Bishop Cosin.

The Early Decorated presbytery, which occupies three bays of the eastern arm, has later vaulting, dating about the beginning of the fourteenth century. The capitals and brackets of the shafts have curious carvings. The reredos of 'French peere' was made in London and brought in ship chests to Newcastle. It cost 700*l.*, and was mainly the gift of John de Neville in 1380. The setting it up occupied the prior's seven masons nearly a whole year. On the north and south sides are four sedilia. The superb throne, with a flight of steps, covers the tomb of Bishop Hatfield.

Hither the dying Bishop Flambard was carried, and offered his episcopal ring upon the high altar, as a token of restitution of privileges violated and possessions alienated from the convent by him. Richard Cœur de Lion gave his parliament robe to make a cope. Here, in 1200, Bishop Philip of Poitou, when the monks closed the doors of the church in order to elect a prior, turned the church into a prison-house, placing armed troops round it, and forbade food to be admitted, and issued orders to eject the convent by fire and smoke at every window and door. Hither, in 1303, Bishop Becket sent his retainers, wild foresters from Tynedale and Weardale, to support his nominee as prior. On entering the choir they saw the new prior and forty-six monks in their stalls, singing divine service. They made them then and there all prisoners during three entire days, with no better fare than six loaves and sixteen herrings ; and when the prior remained inflexible, they carried him cap-

tive, first to the common house and then to the castle. At last, wearied and fearful for his life, he resigned his office. Hither, on every festival of St. Cuthbert, a stag was led up as an offering at the shrine. At length the Nevilles claimed a feast from the prior, as they furnished the venison. The horns were wound cheerily and the stag stood still, the prior refused venison and banquet; the Neville's men cuffed the monks, and the monks, taking down the huge altar-tapers, returned the blows with interest, and finally drove out their assailants. Here the last mass ever heard in an English cathedral was sung in 1569, by the chaplain of the Nevilles. From the narrative of a vision of a high service sung here by mitred saints, assisted by an angel-choir, which is preserved by Reginald, it would seem that in the twelfth century the celebrant and his assistants entered from behind the altar.

In the south aisle is the Early Decorated fourteenth century doorway of the great sacristy, now destroyed. The Nine Altars, contemporaneous and similar in dimensions, equalled, if it did not surpass, its rival work at Fountains Abbey; it forms an eastern transept, and was completed after a series of years in the middle of the thirteenth century. The superb central rose window is 90 feet in diameter; its position is unique, and it has no parallel since its fellow at St. Paul's was destroyed. Through the north wall, now blocked up, the patriarch Bec, king of the Isle of Man, was carried to his burial in 1311, being the first bishop ever interred within the church. The altars were dedicated to SS. Oswald and Lawrence; SS. Thomas of Canterbury and Catharine; SS. John Baptist and Margaret; SS. Andrew and Magdalen; St. Martin; SS. Peter and Paul; SS. Aidan and Helena; and St. Michael—reckoning from south to north.

The Galilee or Lady Chapel, which has five aisles, occupies a similar position to one at Glastonbury. It was primarily designed for women, and in an iron pulpit a sermon was preached at 1 p.m. on Sundays and festivals. It was completed before 1189, and has received later additions. On the west side is a small sacristy. An inscription over the site of the Lady altar alludes to the tenure of the Consistory Court here. The

altar of our Lady of Pity (the sorrowful Mother holding her divine Son) stood in the north recess, which retains mural painting. On the south side was the altar of Venerable Bede, erected with a shrine in 1370. The tomb bears the well-known inscription in which an angel is said to have supplied, in a dream, the desired epithet to a monk, who had fallen asleep weary with his efforts to complete the line.

2. There are but few monuments, including the mutilated memorials of the Lord Nevilles, John and Maud, Hotspur's daughter (1388); Lady Eleanor, their daughter; and Ralph and Alice (1367); and the effigy of Bishop Hatfield.

3. Many interesting memorials of the past are preserved here: five copes worn until 1760 at the altar, until Warburton refused to wear them because the collar ruffled his cauliflower wig—one was the gift of Queen Philippa, another, with the ominous representation of David bearing the head of Goliath, was presented by Charles I.; seals from the twelfth to the sixteenth century; the comb, the portable altar, the cross of gold set with garnets, maniple, stole, and girdle of St. Cuthbert; robes from the East, in which his body was wrapped; a maniple of the thirteenth century; fabric rolls and records; precious MSS., the gospels of the seventh century; another copy partly written by Venerable Bede; De S. Calais' Bible; Pusal's Vulgate and Epistles; a Bible of the fourteenth century, full of illuminations, like others in this splendid collection; a Latin Hymnal with an Anglo-Saxon version of the eleventh century; and a Psalter of the thirteenth century. The Galilee has some wall-paintings.

4. Among the bishops may be specially named—Walcher of Lorraine, killed 1080, by the lances of a mob in Gateshead church, amid cries of 'Good rede, short rede; slay ye the bishop;' William of St. Calais, d. 1096, Grand Justiciary of England; Flambard, d. 1128, the minister of William Rufus; Geoffrey the Red, d. 1140, Lord Chancellor; Hugh Pusal, d. 1195, Justiciary, who bought the earldom of Northumberland from Richard I., who said that he had effected a strange thing, 'making a young earl of an old bishop'; Richard Poore, d.

1237; Nicholas Farnham, d. 1248, physician to the Queen; Anthony Bec, Patriarch of Jerusalem, and King of Man, d. 1310, the bravest clerk in England, a soldier-bishop who led the second line at Falkirk, and whom the weird hunter, Gros le Veneur, met in the glades of Middleham Forest; Richard of Bury, d. 1345, Keeper of the Privy Seal, Lord Chancellor and High Treasurer, friend of Petrarch, founder of the University Library at Oxford, the first scholar of his age, and the earliest collector of books; Hatfield, d. 1381, Keeper of the Privy Seal, who led his archers at Calais; Fordham, d. 1388; Skirlaw, d. 1406, Lord Keeper, who came with two thousand horse one day too late to stay the hunting in Chevy Chase; Lord Treasurer Langley, d. 1437; Lord Chancellor Booth, d. 1476; Lord Chancellor Fox, d. 1501, Lord Keeper, founder of Corpus Christi College, Oxford; Cardinals Bainbridge and Wolsey; Ruthal, d. 1522, Privy Seal, who died of grief, having given in an inventory of his own fortune, instead of a survey of the Crown estates, to the king; Cosin and Butler.

The monastery produced three chroniclers of the Church: Symeon the historian; Archdeacon William, founder of the University Hall, Oxford; and Prior Hotham, founder of Durham College for conventual students; Bernard Gilpin, Brevint, and Dean Comber were members of the later foundation.

5. The dimensions of the church are 493 ft. internally: nave, $235\cdot6 \times 81\cdot1 + 69\cdot6$ ft.; transept, $171 \times 9 + 58$ ft.; choir and presbytery, $179 \times 72 + 76$ ft.; Nine Altars, $130\cdot2 \times 34\cdot5$ ft.; central tower, 214·8 ft.; western tower, 148 ft.; Galilee, 80×50 ft.; cloisters, 146×146 ft.

6. A threatened descent of the Danes on Lindisfarne drove the bishop and his monks, carrying with them the body of St. Cuthbert, from Holy Isle to Chester-le-Street in 883. In 995, again they took flight to Ripon, and as they were returning home, during a halt at Wardley, they were given to understand that the saint desired to rest at Dunelm, a place of which they had not heard so much as the name. Fortunately they overheard a milkmaid reply to a woman in search of her straying cow, 'Yes, down in Dunholme' (the hill by a river islet).

Thus, according to the legend, which is carved on the north turret of the Nine Altars, they found a home on the top of a precipitous rock, almost insulated by the Wear. In 998 Bishop Ealdhun built a church of stone, hence called the White Church, with a central tower over the crossing, and a western one, containing the choir, above the saint's grave. Bishop Walcher, Earl of Northumberland, and spiritual palatine, a feudal prince, left his singular jurisdiction to his successors. Bishop William of St. Calais, 1081-96, replaced the secular canons with Benedictines from Wearmouth and Jarrow in 1083, and ten years later, on August 12th, in the presence of Malcolm, King of Scotland, laid the foundations of a new church, completing it up to the nave. In 1104 St. Cuthbert's body was placed in the new apse. After the bishop's death the monks completed the choir, crossing, and transept. Flambard before 1129 chiefly built the nave and aisles up to the vaulting, but Bishops Rufus and De St. Barbara continued the works; so that the fabric, commencing from two piers west of the crossing to the west front, with the western towers, dates 1093 and 1150. The transept and nave next were vaulted. Bishop Pesar, 1154-94, built the Lady Chapel. The upper part of the towers, splendid Early English work, was added 1217-27. Bishop Langley roofed the Lady Chapel, and inserted windows. In 1242 the old apse and one bay westward were removed to build the Nine Altars. Bishops Melsonby and Farnham vaulted the choir. Prior Darlington added the upper storey of the tower, 1270-89, which had been destroyed in this manner:—a fearful storm came on at midnight and terrified the monks while singing matins: a flash of lightning struck the copper-covered lantern; for hours the fire slumbered unseen, and then burst out with fury at seven o'clock, burning during seven hours, whilst the monks strove to extinguish it, toiling amid falling beams and red streams of molten metal, until at length they succeeded, and the whole crowd of spectators spontaneously began to sing *Te Deum*. From the new tower on October 17th, 1346, the monks watched the wavering fortunes and eventual triumph of the battle of Neville's Cross on the Red Hills. For years after,

on the anniversary, anthems were sung here by the choir in remembrance of the monks chanting *Te Deum* for the crowning victory. The victor himself was borne on a bier by knights into the nave, and on the following day at mass were offered eight horses, four caparisoned for war, and four men-at-arms, to the service of the abbey. The upper storey of the tower, with its inner gallery and windows, was added 1456-80. Many windows were inserted in the fourteenth and fifteenth centuries. The wooden spires of the west towers were removed in 1667.

7. The cloisters were built at a cost of 838*l.*, 1368-1498. In the centre was a lavatory or conduit, built in 1432. The west alley was the novices' school. The dormitory, 193 ft. long, stands on the west side, 1398-1404. Below it is an undercroft. At the north end a fine Norman doorway leads into the ancient treasury. The rest of the structure formed the common-house, where on *O Sapientia* day, December 16th, the communar gave a modest feast of ale and cakes, figs and raisins, to the convent. On the south side was the Late Perpendicular refectory, built upon an undercroft, 1088-91, which is divided into alleys by massive pillars. The hall (rebuilt in the seventeenth century) was only used on festivals; the loft at the west end, standing over the pantries and buttresses, served for ordinary days. Behind it is the kitchen, 1368, a square within an octagon, having a louvre. The cellarer's chequer on its west side adjoined the terror's chequer, which was in a line with the common-house, and southward of a passage still existing, which led to the gong, the infirmary, and the bowling-green. On the east side of the cloister, where the Maundy bench remains, is the slype, afterwards used, not only as a passage to the cemetery, but also as an outer parlour for communication with traders. Above it is the ancient library. The chapter-house, 1133-40, was a grand apsidal chamber 75 × 35 ft., arcaded and vaulted. The central door has open windows on the side. At the east end was a stone throne, next to which was set a carved wooden stall for the prior. The room was mutilated in the last century, when the Galilee nearly shared its fate. On the south side was the inner parlour, with a Norman door;

next to it is the usher's door, leading to the prior's lodge. All the windows in this aisle were filled with stained glass, representing the story of St. Cuthbert, whose coffin for some time was placed in a little chapel called the Wanded Church. The north alley was fitted with readers' aumbries and carols. Beyond the usher's door is a vaulted undercroft, 38 × 20·6 ft., which probably formed the misericord, 1083. Near it was the bursar's chequer. The prior's lodge retains his upper and lower chamber, with a garderobe, a hall, and a chapel over a crypt, of the thirteenth, with ceilings of the fifteenth century. The dark entry, as usual, led on the south-east side of the cloister into the base court, now the abbey-yard. On the south side is the undercroft of the guest-hall, Early English, in two alleys, 50 ft. long; near it were the garners, malt-kilns, orchards, and storehouses. The great gate, 1494–1519, on the south-east side, has a hanging or upper chapel of St. Helen. The almonry and chamberlain's chequer adjoined it.

A strange legend is connected with the outer cemetery of laymen on the north side of the church. There was a pious citizen of Durham who never crossed a churchyard without adding a prayer for the repose of the sleepers; it so happened that he was one day chased into this cemetery by robbers intent on taking his life, when suddenly the earth opened its mouth, and the graves were unclosed, whilst swords and spears started up through every sod, until around him stood a ghostly army, clad in war-stained armour, and too terrible to withstand.

ELY. SS. ETHELDREDA AND PETER.—The church has a very striking appearance when seen rising with its tall western tower and long grey form over the low country, and across the fens and streams where Hereward the Wake made his last stand, and Canute bade his oarsmen on the Ouse row his barge nearer, that he might hear the chant which the monks were singing. On a nearer approach, the quaintness of the outline disappears; and the grand porch, the wing of the western transept, the lofty and noble tower above it, the octagonal central lantern, the good proportion and extreme

beauty of the eastern arm will not disappoint expectation ; whilst vastness and solemnity, splendour and enrichment, are the characteristics of the interior.

The Galilee Porch, 45 ft. long, has two tiers of arcading, and opens by a beautiful double portal into the nave under the tower, which is Norman as high as the Early English storeys and crowned by an octagonal lantern, once covered with a slender wooden spire. The south wing of the western transept is also Norman below, and, with its octangular turrets, Early English above. From the north side the central octagon, with tall pinnacles grouped round the base of its lantern, is seen to fine effect in conjunction with the Lady Chapel, and the east end of the cathedral, a noble front of Early English in the foreground. On the south side, the Decorated flying buttresses, with crocketed pinnacles, form a picturesque feature ; the large windows of the triforium are of the same date, but in the two western bays the original Early English windows remain like an outer screen, the triforium having been removed in order to throw light on the altar and the shrine of St. Etheldreda. During the seven days of St. Audrey's fair, the young girls bought bright silk (tawdry) laces, and merchants exhibited their wares in the gate-houses, and within the church, under booths.

A small apsidal chapel of St. Catharine, where the monks sang matins on the morning before the central tower fell, opens out of the south wing of the west transept. The long nave is contemporaneous with that of Peterborough, later than Norwich, and more severe and massive than Durham ; a plain but stately avenue of lofty arches in three tiers, grandly impressive, the piers, stern and ponderous, giving a character of deep and solemn calm to the interior. The triforium has had its walls raised, and received Perpendicular windows to gain more light. On the south side are two cloister-doors, Transitional Norman, one with medallions of men and women at pastime beneath the seated figure of our Lord. At the west end of the north aisle, which was formerly closed off, is a fragment of a pre-Norman cross. Niches on the pillars, one bay westward of the octagon,

mark the site of the rood-loft, the ritual choir having been formed within the crossing, and, while the tower stood, in two bays of the nave.

The main transept has, besides east and western aisles, at the north and south ends, what was once a continuous aisle, but became merely a gallery for the exhibition of relics, resembling those at Winchester. The west aisle of the south wing was divided into a library and sacristy; the west aisle had an arcaded wall and Perpendicular door.

The dome-like effect of the exquisite octagon, with its beautiful niches, the capitals carved with the acts of St. Etheldreda, and traceried windows, is magnificent. (The modern choir is formed in three bays eastward of the crossing.) The whole eastern arm, being of uniform height in the vault, possesses great grandeur. The choir (the older presbytery), a superb specimen of pure Decorated, is distinguished by the extreme beauty of the foliage, carved on boss and corbel; the rich tracery of the windows, and the cresting at the back of the clerestory.

The high altar was originally at the end of the choir, and was replaced by the matin or choir altar. The bosses on the vaulting carved with the images of St. Etheldreda and St. Peter, mark the first position of the shrine and high altar. The latter was subsequently removed to the first bay, eastward of the junction of the Early English and Decorated works, which are marked on the south by a curious projection in the clerestory, owing to one of the shafts having been left incomplete. The tombs of Bishop Redman on the north, and of Bishop de Louth on the south, flanked the altar. Behind its reredos stood the shrine of St. Etheldreda. The watching-loft remains on the tomb of Bishop Hotham, which was removed at the time of change to the north side, having formerly been placed 'eastward of the matin-altar, and towards the high altar.'

Two tapers always burned in front of the shrine. Before the erection of the new building, the retroaltare formed the Lady Chapel, as it did at Lincoln, York, and Worcester. Bishop William de Louth is recorded to have been buried near

the high altar, at the entry of the old Lady Chapel. It was a peculiarity of (only) three adjacent churches, Peterborough, Bury St. Edmund's, and Ely, to have a detached Lady Chapel on the north side of the choir. Had it been built on the east, this cathedral would have been the longest in the world. This fine chapel has a curious series of sculptures illustrating subjects from the legend of the Blessed Virgin, such as were painted on the walls of the Lady Chapel of Winchester. An outer gallery for the private use of the priest in celebrating the services, was carried on vaults through the buttresses and over a public covered way, forming a communication with the presbytery.

2. The monuments include effigies of John Tiptoft, the accomplished Earl of Worcester, Constable of England, beheaded 1470, and his two wives, canopied; Bishops Northwold d. 1254, with a sculpture of St. Edmund's martyrdom; William de Kilkenny, d. in Spain, 1257 (his heart only is buried here); Cardinal Luxemburgh, d. 1443 (near the altar of relics); Redman, d. 1506, with a rich Perpendicular canopy; the fine monuments of William of Louth, d. 1298, and Hotham, d. 1337, (the latter had a seven-branched candlestick for tapers); a Norman slab, with St. Michael bearing the soul of a bishop; statues of Heton, d. 1609, in a cope; Gunning, d. 1684, with staff and mitre; the brasses of Goodrich, d. 1554; and a dean, d. 1614.

3. The '*Liber Eliensis*,' the sacrist's, fabric, and other rolls, and a cope of green velvet, with a hood of the fourteenth century, are preserved.

4. The list of bishops is an illustrious one, including Nigel, d. 1169, Lord Treasurer and Baron of Exchequer; W. Longchamp, d. 1197, Lord Chancellor and Grand Justiciary; Eustace, d. 1215, W. de Kilkenny, d. 1256, Lord Chancellors; Hugh Balsham, d. 1286, founder of Peterhouse, Cambridge; John de Kirkby, d. 1290, Lord Treasurer; Hotham, d. 1337, Lord Chancellor; Cardinal Langham, d. 1366, Lord Treasurer and Primate; Arundel, d. 1414, Lord Chancellor and Archbishop of York; Morgan, d. 1435, Lord Keeper; Cardinal de Luxemburgh, d. 1443, Chancellor of France; Gray, d. 1478, Lord

Treasurer; Morton, d. 1479, and Bouchier, d. 1486, Cardinals, Lord Chancellors, and Primates; Alcock, d. 1500, Comptroller of the King's Works, Master of the Rolls, founder of Jesus College, Cambridge; Goodrich, d. 1554, Lord Chancellor; Matthew Wren, and Simon Patrick. The use of incense on high festivals prevailed here until it was suppressed, because it discomposed a dean who took scented snuff, and a minor canon who suffered from asthma, late in the last century.

5. The dimensions of the cathedral are: internally, 517 ft.; nave, $250 \times 78 + 76$ ft.; choir, $64 \times 78 + 70$ ft.; presbytery and retroaltare, $95 \times 78 + 70$ ft.; transept, 179.6×76.6 ft.; octagon, diameter, 65 ft.; Lady Chapel, $100 \times 46 + 60$ ft.; west tower, 266.6 ft. (the cloisters were, east and west, 183 ft., by, north and south, 143 ft.).

6. The earliest convent here was founded in 673 by Etheldreda, daughter of the king of the West Angles, and wife of King Ecgrif, of Northumbria. The cathedral was built on its site by Athelwold, Bishop of Winchester, in 970.

Abbot Symeon laid the foundations of an apsidal choir, and completed the basement of the main transept. Richard, his successor, who died in 1107, completed the former, making it a square-ended presbytery; he also added the clerestory of the transept, and probably a central tower over a new choir, with the greater part of the nave. (The Norman rood-screen occupying the first two bays of the nave, which had three doorways, was destroyed in 1770.) In 1106, the translation of St. Etheldreda into the new presbytery was made. The western transept and tower were built 1107-89, being partly completed by Bishop Ridel. The north wing fell at some unknown date. The Galilee porch probably dates after the middle of the thirteenth century. The octagonal lantern of the west tower (64 feet high) is said to have been added in the reign of Henry VI., in place of a spire, which was removed in 1380. This tower, the 'Great Steeple,' held the bells rung on festivals. Bishop Gray, who died in 1478, cased the tower piers. In 1234, Bishop Northwold began a new presbytery of six bays, which was dedicated on September 17, 1252, in the presence of

Henry III. On February 12, 1322, the Norman central tower fell and destroyed the choir. Alan de Walsingham, the sacristan, replaced the tower by the present octagon, 1322-8, dividing its weight upon eight instead of four pillars; adding for lightness a lantern,—a belfry for the choir bells above the wooden ceiling, 1342-4, at a cost of 2,406*l.* 3*s.* 11*d.* Bishop Hotham rebuilt, at a cost of 2,034*l.* 12*s.* 8*d.*, the three bays of the Norman presbytery, which were henceforth used as a choir, after 1338, when it was completed. He was buried between the choir or matin altar and the high altar.

The Lady Chapel had been begun in 1321, and was finished in 1349. The sacristan found material help for paying the workmen's wages by the fortunate discovery of an urn full of money. The stallwork of the choir was commenced in 1338, and was not completed in 1346.

Bishop Barnet, 1366-73, added Decorated windows in the presbytery, and Bishop Gray those in the aisles. The Perpendicular tracery dates about 1440. Two eastern chapels were added, and retain a few fragments of old glass—one adjoining the shrine of SS. Alban and Ermenilda, by Bishop Alcock, 1486-1500, and the other by Bishop West, 1515-33. The stone for the building came from Barnack quarries, and the clunch from the Isle of Ely. (The situation was so bleak and aguish, that the monks were allowed to wear caps in choir in the thirteenth century.) In 1643, Cromwell, then governor, prohibited the choir service, as 'unedifying and offensive,' dismissed the congregation, and called to the minister, 'Leave off your fooling, and come down, sir.' In 1647, the Parliament proposed to sell the materials of the church for the relief of the maimed soldiers of the Commonwealth.

7. On the north side of the cathedral, facing High-street, there remain the court gates, the tower of the postern, the sextry or sacristan's chequer, and the Early English almonry. Between these and the nave there was a parish church of St. Cross, which had been dedicated by Bishop Langham. One of the canonry houses, formerly occupied by Dr. Mill, has a fine fourteenth century fireplace, with four taper-brackets.

A very small portion of the south-east angle of the cloister, of the sixteenth century (c. 1504) remains; the south wall of the nave is arcaded and is pierced with two rich Norman processional doors. On the south-east, once approached by the dark cloister (over which was the monks' school for children), are remains of the hall and chapel of the infirmary, 158 ft. long, Late Norman and Early English, with a Table (Gent) hall of the fourteenth century, and painted chamber on the north, and on the south the chequers or chambers of the hostillar and cellarer, and his lodging, probably serving as a guest-house. The misericord formed, it is likely, occupied a portion of the undercroft of the dormitory, which formed two vaulted alleys on the west: a gallery, or long chamber, was built over the west wall of the cloister. On the south-west side of the cloister is the guest-house of the prior's lodge, mainly thirteenth century, over an undercroft: his old hall and Crauden's Chapel, c. 1324, bounded other sides of a small quadrangle, and were raised upon undercrofts. This beautiful little chapel has a good encaustic pavement representing the Fall of Man. Between the lodge and the great court gate, called also the Walpol gate, and Ely Porta, and built at the close of the fourteenth century (after 1396) ran the cellarer's hall, or guest-house, over an undercroft, portions of which remain, marked by flat-buttressed walls towards the roadway. Eastward of this gate were the stables and garner, forming the south side of the abbey court. There are a few traces of the kitchen; a square of thirty-three feet divided into three alleys, which stood behind the refectory. The sextry barn stood at some distance in a south-westerly direction.

The palace has two wings, and a hall, built by Bishop Alcock before 1500, and a gallery 100 ft. long, added by Bishop Goodrich, 1534-54. The famous picture, the *tabula Eliensis*, representing a procession of forty knights and monks, is a late work of the sixteenth century. There is also a curious painting of Bishop Cox's funeral preserved here. An outer gallery formed a communication across the road, between the palace and the south wing of the western transept.

Prior Crauden built Monks' College before 1341, for the

conventual students at Cambridge, on the site of the present Magdalene College.

GLoucester. ST. PETER.—The cathedral, once a mitred abbey, is the first in that line of noble Benedictine monasteries which followed the course of the Severn, passing upwards to Shrewsbury, and by Tewkesbury, Pershore, Evesham, Malvern, and Worcester. The outline is not favourable to effect, owing to the depression of the long battlemented nave below the line of the choir and presbytery; but every defect is redeemed by the superb central tower of two storeys crowned with parapets and pinnacles of open work, ‘a pharos to all the hills.’ It contains some of the choicest triumphs of Gothic art, and numerous instances of the most ingenious contrivances of mechanical ability, taste, and skill. It combines simplicity and ornament, pure and elegant design, exquisite richness, and harmonious proportion. The original Norman ground-plan remains strongly marked, especially in the short transept, with eastern apsidal chapels, and those of the apse, dating in the first half of the twelfth century. The south porch is a most beautiful feature in an aisle which has deep-set windows studded to profusion with the ball-flower, and massive buttresses with figures on them, whilst the eastern arm and the magnificent east window unite richness, beauty, and massiveness. There are some beautiful views from the east side, where the glorious tower and end are seen rising from the midst of gardens.

The east and west windows have the outer mouldings carried up into a gabled canopy, and the buttresses are pierced for lightness. The Norman pillars of the nave are round, and so gigantic in height that they dwarf the triforium and clerestory: the latter was converted into Early English simultaneously with the erection of the vaulting, and is now filled with Perpendicular tracery. The south aisle was recast, refaced, and groined in Early Decorated. The north aisle, Norman verging on Transitional, has Perpendicular traceried windows, and two fine processional doorways. At the east end was a chapel, within screens. Formerly, niches in the third and fourth pillars on the north side marked the site of the ancient rood-loft, which

contained an altar over the doorway. The hoods and beads of the bedesmen were consecrated at a lower altar of St. Mary here.

In the north wing of the transept there is an Early Decorated treasury, with windows and doorway of fine design, in which relics were exhibited. On the east side seven steps lead up to a chapel with a Perpendicular reredos. In the south wing there is an open arcade below the windows, and under it two doorways; one reached by two steps has two figures of armed warders on the sides, which resemble bench-ends. It was called the Pilgrims' door. In the west wall a blank window is needled or crossed by the diagonal buttress of the presbytery with an open screen towards the nave. The eastern entrances to the presbytery aisle and the crypt are pierced through a screen; on one side of it is a bracket for an image and two lights, shaped like a mason's square, and supported by two figures of workmen. The arches of the tower are filled with drop-tracery, and they contain a sepulchral chapel on the north and south. Over the western arch is contrived a window, which as the sun declines throws a fine light over the vaulting of the choir. In the centre is the star-hole for hoisting the bells, of later date than great Peter. There are sixty-two stalls in the choir, with carved misericords representing knightly deeds, and the forester's craft.

There are here, as it were, three churches one above another: for the crypt, the choir and triforia all contained chapels; there were altars in the crypt aisle, the eastern chapels of the transept, and the radiating chapels of the presbytery: one on the north-west has a good drain. The solemn Norman of the nave sets off to the utmost advantage the beautiful architecture in the eastern arm. The walls are overlaid with tracery, paneling, and screen-work, like a net of lace dropped from the magnificent tent or canopy of the vaulting above. In other churches the screens separate the aisles and transept from the presbytery, and are no higher than a reredos or rood-screen; here they tower to the vault, and form a beautiful and unique enclosure. The transept chapels have beautiful double drains, and the

windows in the eastern triforial chapels are Decorated. The old reredos had two doors leading into a small chamber. At the back of the procession-path is the vestibule of the Lady Chapel formed out of the Late Norman eastern chapel, and vaulted with cruciform pendants. The upper chapel remains, but the triforium has been removed; so that, in order to maintain the communication with the triforia over the aisles, a passage carried on two bridges has been made. It is called the listening-wall, or whispering-gallery, from its wonderful acoustic properties, which drew forth the admiration of Lord Bacon. It measures $74 \times 3 + 6.11$ ft.; it contains the altar-slab in its place. Underneath the vestibule an arched passage has been contrived to afford access between either side of the church, as the precinct wall abutted on the eastern buttresses of the Lady Chapel. But the crowning triumph of all was the manner in which room was found for the magnificent east window, 72×38 ft.; which is wider than the side walls, and these are made to slope outwards (1351-77). The exquisite stained glass, 1348-50, which cost 140*l.*, represents the Coronation of the Blessed Virgin, and combines the richest hues with tones of silvery grey. The introduction of the arms of the commanders in the French wars leads to the impression that it was an offering by Lord Bradenstoke, constable of Gloucester. Over the altar are figures of our Lord in Benediction, with the angelic choir singing the Sanctus to musical instruments. There are four sedilia on the south side. Behind the altar there was a small sunken recess, and above it an orifice in the vault, which were connected with a representation of the mystical play of the Ascension by a figure drawn upwards amidst clouds of incense. Part of the armorial pavement (1455) remains. In 1138, on May 10, here King Stephen offered his ring: here, in 1216, on Oct. 28, Henry III. was crowned; and hither the bishops brought up St. Anselm on their shoulders, when he had reluctantly accepted the primacy; the Te Deum had commenced as they entered; and he fainted in their arms, overcome with emotion, saying, 'It is naught, it is naught that ye do.' The Paschal candlestick is in the South Kensington Museum.

At the west end of the north aisle of the presbytery there is a stone lectern, at which a monk read the acts of Edward II.'s death to the pilgrims. The capitals of the pillars over his tomb bear the white hart of Richard II.; and this gave origin to the legend that the king's body was brought from Berkeley Castle in the abbot's chariot, drawn by twelve white stags. Splendid offerings were made here; the Black Prince gave a crucifix of gold, the Queen of Scotland a necklace, and Queen Philippa a golden heart and ear. Henry VI. in 1430 also made his gift.

The Lady Chapel (1472-98) is magnificent, one of the richest portions of this rich building; it retains some original tiles, sedilia, a mutilated reredos, and the old glass in the east window. On either side is a chapel with a loft or upper oratory, having sloping book-desks of stone. King James II. touched 103 persons for the evil here.

The crypt (1089-1100) extends under the whole of the presbytery, its aisles, and the transept chapels; owing to a speedy failure in the walls, semicircular pillars were built round the earlier piers, and stone ribs were added to the vaulting in the fourteenth and fifteenth centuries in order to carry the Perpendicular additions in the upper church.

2. The monuments include the effigies of a knight and Lady Brydges, of the time of Henry V.; King Osric, the founder, 681, under a canopy of Perpendicular date; Robert Curthose, who, it is said, died a prisoner at Cardiff, 1134, early thirteenth century effigy of oak (formerly in the centre of the presbytery), upon a thirteenth century chest, painted with the worthies of the world; King Edward II., in a chapel under a superb canopy, d. 1327 (there is a bracket of the fifteenth century, with a slit for offerings, and a stand for a light); Abbots—Foliot, d. 1243; Seabroke, who obtained the mitre from Urban VI., d. 1457 (his staff is preserved in the Museum at Newcastle-on-Tyne); and Parker, d. 1539, in a chantry chapel; Bishop Goldsborough, d. 1604.

3. A painting of the Last Judgment, of the fifteenth century, and two quadrant-shaped cope chests, are preserved. The

library contains two registers of the abbots, astronomical tracts of the fifteenth century, scientific Latin treatises of the early part of the fourteenth century, Lydgate's 'Siege of Troy'; fragments of Saxon Homilies, Bartholomæus, 1640, and Abbot Froucester's MS. Chronicle.

4. It was a monk of Gloucester who dreamed, and its abbot Serlo who warned Rufus of his approaching end in the New Forest. Osborne and Robert of Gloucester were writers here. Abbot Butler foresaw the coming fate of his house, and wrote a warning motto on the walls, 'Memento, memento,' and his pious successor engraved the tiles with the words, 'The Lord's will be done.' Among the members of the later foundation were Bishops Laud and Warburton; Dean Field ('of the Church'), Hyde and White, orientalists; H. More, 'the intellectual episcure,' and Saravia.

5. The dimensions of the cathedral are—internally, 408 ft.; nave, $174 \times 82.9 + 67$ ft.; eastern arm, $140 \times 33.10 + 86$ ft.; transept, $142 \times 43.6 + 78$ ft.; south wing, 47×35 ft.; north, 45.9×34 ft.; Lady Chapel, $96.6 \times 25 + 46.6$ ft.; tower, 225 ft.; cloisters, north and south, 144 ft.; east and west, $147 \times 12.5 + 18.6$ ft.

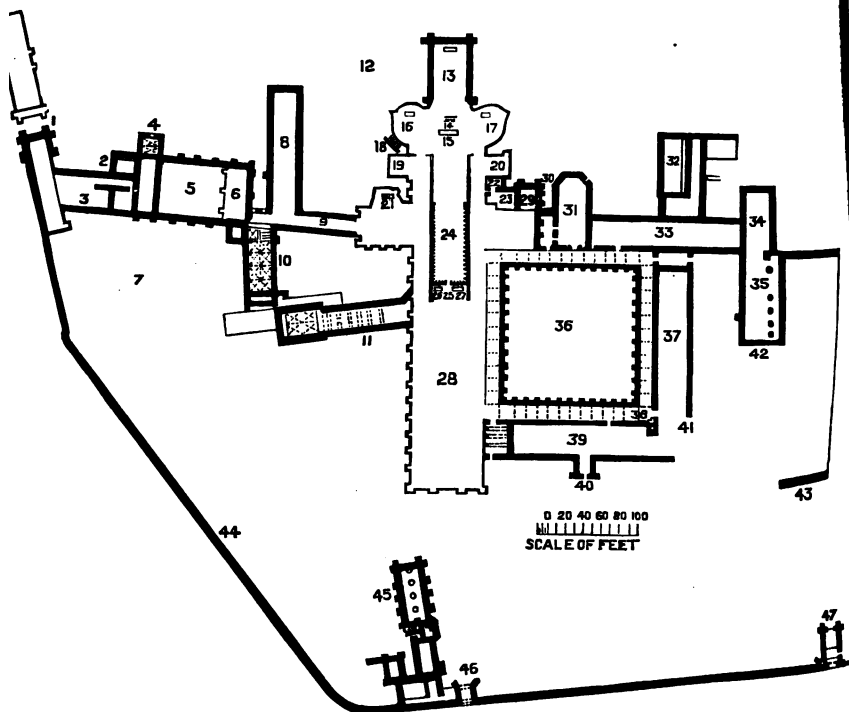
6. In 1022, the secular canons here were replaced by Benedictine monks. On Oct. 7, 1058, a new minster was consecrated, which on June 29, 1088, was seriously injured by a fire. Abbot Serlo completed a new church, which was consecrated on July 15, 1100. Once more, on March 8, 1122, during high mass, the upper part of the steeple caught fire, and the whole monastery was burnt. Fires also occurred on March 11, 1179, and in 1190, 1214, and 1223. On Sept. 16, 1237, the church was dedicated to St. Peter; in 1242 the nave was vaulted, and the south aisle in 1318. The interment of Edward II. here, when the abbots of Malmesbury, Kingswood, and Bristol had declined to bury the dead king within their walls, led to a large accession of revenue. The Norman walls of St. Andrew's aisle (the south wing) were cased with tracery in the earliest form of anticipative Perpendicular, 1329–37; the choir was vaulted, and the north range of stalls added, 1337–51. The lower part

of the tower, the casing of the St. Paul's aisle (the north wing), the south stalls, the presbytery, with vaulting and casing with open screens of tracery, covering and filling the great arches like continuous mullions carried up straight, were completed 1351-77. The west front, which lost its towers, two western bays of the nave, and the south porch, with its chamber, date 1420-37; the central tower, 1459-60; the Lady Chapel, 1457-98; the sedilia, 1513-34, and tiling, are the latest additions. The cloister, which borrowed its fan tracery, the earliest in England, from the suggestive vaulting of the presbytery, dates 1351-1412.

When the choir was vaulted, the monks demurred to the expense, alleging that the money devoted to pure ornament would have rebuilt the church, and that a hundred rich cloths of gold and silk out of an innumerable store of offerings had been sold too cheap. There was a local custom here in the twelfth century for the congregation to approach the altar in order to receive the last benediction from a bishop when celebrant at the high altar; and thus it was that no one was hurt when the west tower fell down, whilst Bishop Roger, of Worcester, was singing mass; the monks fled from the choir in alarm, the very walls shook, and a cloud of dust blinded all present.

7. A slype divides the transept from the chapter-house. Above it is the library, 86×18.3 ft., of late Perpendicular date, and extends over the treasury and muniment-chamber. The chapter-house, 72×36 ft., is Norman, 1088-95, arcaded in three bays, and Perpendicular in the eastern one. The cloisters, 1351-1412, are the very finest in England: the south walk retains twenty-two carols; and in the north walk, facing the aumbry for towels, is the fine lavatory with its trough complete, the largest and most ornamental in this country, once supplied from Robin Hood's well. The Transitional or Early English kitchen, 36×17.6 ft., vaulted, remains behind the site of the refectory. The Early English doorway (1246) of the undercroft remains.

On the north side, approached by the vaulted dark entry, Early English, is the cloister of the infirmary, 34.6×42.6 ft.,



NORWICH.

1. Gatehouse—2. Buttery—3. Kitchen—4. Porch—5. Hall—6. Chapel—7. Palace—8. Old Chapel—9. Entry—10. 2nd Chapel—11. Norman Entry—12. Gardens—13. Lady Chapel—14. Throne—15. High Altar—16. Jesus Chapel—17. St. Luke's Chapel—18. Stairs to Sanctuary—Men's Chamber—19. St. Andrew's Chapel—20. Beauchamp Chapel—21. St. Anne's Chapel—22. Heydon's Chapel—23. St. George's Chapel—24. Monks' Choir—25. Rood Loft—26. Altar of Our Lady of Pity—27. Altar of St. Thomas—28. Nave—29. Sacristy—30. Parlour—31. Chapter House—32. Gong—33. Dormitory (over)—34. Chapel—35. Hall—36. Cloister Garth—37. Refectory—38. Lavatory—39. Guest House—40. Porch—41. Kitchen—42. Infirmary—43. Library—44. Precinct Wall—45. Charnel Chapel—46. Church Gate—47. Court Gate.

round the herb-garden ; six Early English arches of the hall, the west doorway, and some fragments on the south side remain. During the session of Parliament here in 1378 the monastery was like a fair, and the cloister garth was so trampled by the wrestlers and ball-players that not a blade of grass was spared. The Lords met in the refectory, the Commons in the guest-house, and the Privy Council in the king's chamber : the monks fared in the dormitory, the school-house, or in the orchard. The north-east door in the cloisters led to the dormitory, which the monks entered in 1313, carrying their own beds.

On the south-west side of the great cloister is the slype with a Norman door to the court, and the prior's chapel (1120) over it, with a west window (1330), and a pavement of the fifteenth century. There are several other chambers, Norman and Early English, with a large stone lantern on the staircase, and a timber framed building on the north. Beyond it were the conventual workshops (*domus operaria*) in which Edward I. held a Parliament in 1278, as the Confessor had done before. The western gate-house is Early English ; there are some traces of the Lych-gate, facing the south front of the transept. A Late Perpendicular gateway remains in Miller's Green, and formed the entrance to the abbot's lodge.

The abbot's lodge retains an oriel of the sixteenth century, a chair, and a few portions of glass.

It is to the honour of this great monastery that it founded Gloucester Hall (now called Worcester College) at Oxford for its students, in 1293, and the arms remaining on the walls, Westminster, St. Alban's, Ramsey, Norwich, Winchcombe, are witnesses that it became the seminary of the order, except in the case of Canterbury and Durham, which maintained their own colleges. The abbey had cells at Ewias, Ewenny, Hereford, Kilpeck, and Bromfield.

NORWICH. HOLY TRINITY.—The views from Thorpe, the Yarmouth road, and from Life's Green, are the best. The apse and radiating chapels, with seated figures on the buttresses, form a curious and picturesque group ; but the grandest, finest

effect is undoubtedly obtained from the south side of the nave (with five tiers of windows and arcading), the rich Norman tower, with ornamentation of circles in the upper storey, and the soaring spire, all seen from the cloisters, the largest monastic enclosure now left. The church is invaluable as an illustration of the pure Norman ground-plan, which it retains in a manner almost unchanged since it was erected.

The west front, like Gloucester and Winchester, has no towers; the ends of the nave and aisles are set off with turrets and pinnacles. There is a large west window. The nave is one of the largest, grandest, and most interesting in England, simple and majestic; the open triforium is of disproportionate size, reaching back over the aisles in order to gain light, in spite of the enormous girth of the pillars of the base arcade. Its side-walls have been raised, and a flat roof and Perpendicular windows have replaced those of Norman date; the aisles have also been filled with late tracery. There are seven double bays on either side, with piers alternately round and square. Two pillars channelled with spiral ornament mark the extent of the ancient choir in the fourth bay from the crossing. There was a central doorway flanked by an altar on either side; the back wall of the recesses in which they stood remains: the Perpendicular panelling on the screen was brought from the Jesus Chapel. In the north aisle there is a door to the green-yard, where there was formerly a preaching-cross. There are 328 bosses on the vaulting, carved with sculptures of the history of this world, from Creation to the Doom.

The tower is central; the transept is of good length, but without aisles; on the north side there is an eastern apsidal chapel; the corresponding chapel in the south wing has given place to a Decorated sacristy of the fifteenth century, vaulted, and having an upper chamber. The vaulting bosses of the transept are sculptured with the story of the Nativity.

The choir is continued two bays into the nave. At the west end of the south aisle there is a Perpendicular screen, 1499-1529. There are sixty-two stalls very good Perpendicular, with curious misericords. On the south side of the presbytery

is the Decorated Beauchamp Chapel; on the north there was a corresponding one of St. Stephen. In the central bay of the apse, upon a small platform, are fragments of the bishop's throne, and on the pavement and the nearest pillars the traces of the three steps which led up to it, according to Basilican arrangement. The lofty clerestory was rebuilt in mixed Decorated and Perpendicular; and a vaulting with elaborate bosses covers the central avenue. The aperture for lowering the lamp before the Sacrament remains; and in the centre of the vaulting of the nave there is another orifice, which was used for lowering a man in an alb with a censer at Whitsuntide, to fill the church with clouds, whilst a dove and flakes of lighted tow (probably as in other churches), were loosed at the same time. There is an eastern processional path, which opens into radiating chapels of peculiar form, round, with eastern apses—St. Luke's, south, and the Jesus, north; the central chapel gave place to a Lady Chapel of the thirteenth century, which has been destroyed. In the north presbytery aisle (near the site of the Song-school), the porch-like gallery at the east end was probably the chamber of an anchorite or recluse (as at Durham). It is Early Decorated, and once communicated with an exterior building called the Sanctuary-men's chamber, and the Relics' Chapel. At the back of a recess in the base arcade is a quatre-foiled opening for watching the Easter sepulchre, which was erected over it. The high altar, which stood in the chord of the apse, was also visible through it. The Perpendicular font in the retroaltare has sculptures of the Seven Sacraments. The eagle is Late Decorated.

2. The principal monuments are those of Sir J. Hobart, Attorney-General to Henry VII.; Chancellor Spencer, on which rents were paid; Bishop Nyx (d. 1536), with the iron-work for the sacring bell of the chantry chapel; the canopied effigy of Bishop Goldwell (d. 1499); a stone seat with panelled front, a memorial of Bishop Wakering (d. 1426). The stone pulpit attached to Nyx's tomb has been destroyed.

3. In the sacristy the table of the reredos of the Jesus Chapel, 1380–1400, has five paintings illustrating the acts of

Good Friday, Easter, and Ascension. The MS. Norwich Domesday has been preserved.

4. Among the eminent prelates occur John of Oxford (d. 1200), Justice Itinerant; John de Gray (d. 1204), Grand Justiciary of Ireland; Pandulph (d. 1226), the Legate who received King John's submission in the church of the Templars at Dover; Middleton (d. 1288), Seneschal of Bordeaux, distinguished by his splendid hospitality exceeding every magnate in the province; John Salmon (d. 1335), Lord Chancellor; W. Ayremine (d. 1336), Chancellor of the Exchequer, Keeper of the Seal, Master of the Rolls; Henry Spencer (d. 1406), who led an inglorious crusade against the French in Flanders; John Wakering (d. 1425), and William Alnwick (d. 1436), Keepers of the Privy Seal; Nyx (d. 1536), the Blind bishop, whose fine to the Crown bought the stained glass of King's College, Cambridge; and Rugge (d. 1550), who compounded with the king for the loss of his episcopal manors by accepting the lands of St. Benet's-in-Holme, and his successors, according to Blomefield, still sit in the House of Lords as abbots; Overall, Montague, Joseph Hall, and Anthony Sparrow; Harpsfield, Humphrey, Prideaux, and Sherlock were members of chapter.

5. Dimensions: internally, 407 ft. (formerly 464 ft. with the Lady Chapel, 57×36.4 ft.); nave, $254 \times 97.1 + 69$ ft.; eastern arm, $185 \times 57 + 83$ ft.; transept, $178 \times 36.6 + 73$ ft.; tower, 140 ft.; spire, 174 ft.; whole height, 315 ft.; cloisters, $177 \times 149 + 15$ ft.

6. Bishop Herbert, after removing the see from Thetford hither in 1094, began a cathedral in 1096, which he completed as far as the altar of Holy Cross (afterwards St. William's) in the nave. Bishop Everard continued the nave westward. In 1150, the remains of the boy St. William (crucified by Jews in 1137, or March 10, 1144) were translated into the apse. Injuries inflicted by a fire in 1171 were repaired by Bishop de Turbes before 1173. Bishop Walter de Suthfield built a new Lady Chapel, 1243-58, which was pulled down in the sixteenth century.

On August 11, 1272, the long smouldering feud between

the convent and city broke out. A garrison of retainers from Yarmouth held the walls and gates with dart and javelin, bow and balista; the smiths were toiling at the forges all aglow on the top of the central tower; when on a sudden the detached belfry near the court gate burst into flames; fiery darts were shot from St. George's Tower, and the spire of the central tower was on fire, and then the citizens swarmed through the gates; the church and court gates, the parish church adjoining, the almonry, the refectory, the guest-hall, infirmary, dormitory, the roofs of the whole cathedral, except the Lady Chapel, were all in a blaze. Then were murdered clerks and servants in the cloister and court; the monks fled away; and for three days the spoilers did their hideous work, burning, slaying, and robbing. In 1275 the king ordered the citizens to pay 3,000 marks towards the repairs, at the rate of 100 marks a year, and give a golden pyx to hang over the high altar. On Advent Sunday, 1278, Bishop Middleton consecrated the cathedral in the presence of the king and queen. On Jan. 15, 1362, a terrible storm of wind blew down the wooden spire of the tower and destroyed the clerestory of the presbytery, which was repaired by Bishop Percy, 1355-70. Bishop Alnwick, 1436-49, built the west door and window; Bishop Browne (d. 1445) built the choir-screen. In 1463, lightning struck the church, and Bishop Lyhert erected the beautiful stone vaulting of the nave, and the Bauchun (Beauchamp) Chapel. Bishop Goldwell spent 2,200 marks in building the spire, a chantry-chapel, the vaulting and Perpendicular arches inserted within the arcade of the presbytery. Bishop Nyx built a chantry-chapel, and vaulted the transept, after a fire in 1509. He also inserted the large windows in the aisle which lighted the rood-altar.

7. The cloisters, which had studies and chambers over all the alleys, as at Chester, are only inferior in size to those of Salisbury; they date 1297-1430; the vaulting is very fine. At the north-west angle are a slype and outer, or great parlour; in the west alley are the door of the guest-house (Early English), and the lavatory; in the east alley are the processional door,

with radiating tabernacles; three niches for book aumbries; and the beautiful triple doorway of the chapter-house (which was 80 ft. long, and had a polygonal apse). The dark cloister at the south-east angle led to the infirmary; three Late Norman pillars of the hall remain, built by Bishop John of Oxford, 1170-1200. The prior's lodge was on the south-east of the cloister.

Immediately opposite the west front is the church or Erpingham gate, built after 1411 by Sir Thomas Erpingham, Shakespeare's 'white-headed knight' who fought at Agincourt. It bears the motto 'Yenk, think on me. The court-gate has a hanging or upper chapel of St. Ethelbert, and dates about 1272. The charnel chapel of St. John Evangelist, near the west front, was built over a crypt, lighted with many-foiled round windows, by Bishop Salmon in 1316. The porch was added by Bishop Lyhert, 1446-72. Bishop Alnwick (c. 1430) built the palace gate in St. Martin's Plain. The basement of a gate-house built by Bishop Salmon, 1299-1325; and a kitchen of the thirteenth century remains. It had a Decorated chapel and a noble hall, 100 × 60 ft. There was a vaulted gallery from the palace to the north wing of the transept. One of the rooms retains some panelling brought from St. Benet's, Hulme.

PETERBOROUGH. ST. PETER.—'The majestic front of columel-work,' the glorious and unrivalled three-gabled screen, with its tall arches, 81 ft. high, constitutes the characteristic feature of this church; grand, indeed, in architecture, but cold, bare, and rigid within, with nearly all its furniture modern. The Lady Chapel and the cloisters have disappeared, but the long nave, the noble transept, and apsidal presbytery, with the eastern transept, show a design of uncommon magnificence, distinguished by vast proportions, solemn grandeur, and dignified simplicity. The deep, dark recesses, forming the west end of a Galilee transept, which project beyond the aisles, like the earlier example of Ely, and the later one of Lincoln, make a sublime background to one of the very finest fronts in Europe. Three porches, with lateral turrets, arcaded, and crowned with spires, 156 feet high, have a Late Decorated porch, 1370, in-

serted probably for holding the Galilee court, under the central and narrowest arch. Behind this broad screen on the north-west side, is a tower; the corresponding tower on the south-west was never completed. The stern and ponderous nave resembles those of Ely and Norwich; the choir projected into it (as at St. Alban's) two bays eastward of the crossing, with an ante-choir or vestibule interposed between the rood-screen and the stalls. The ceiling, of the twelfth century, originally flat, is divided into diamonded panels, containing painted figures, grotesques, and foliage, with mural colouring on the upper parts of the walls, of the fourteenth century. The triforium has Decorated windows, 1360; the aisles have Norman vaulting and arcading, and Late Early English windows. In the south aisle there is an Early English processional doorway to the cloister. The ceilings of the transept are of the twelfth century. The north-east aisle is parted off with Perpendicular screens. The doorways led to a superb detached Lady Chapel; a recluse's chamber adjoined it, with a spying-hole, which commanded a view of the altar. A Decorated doorway in the west aisle of the south wing opened into a Transitional Norman sacristy. The eastern chapels were those of SS. Oswald, Benedict, and Kyneburga.

The ceiling of the presbytery is of wood, with pendent bosses of the fifteenth century. In 1643 the soldiers of Cromwell, who made the nave their parade-ground, utterly sacked the church, destroyed the stalls, monuments, stained glass of great excellence in the cloisters, the abbot's chair of stone, and a reredos with exquisite pinnacles, three tall canopied gables, angels, statuary, and plates of silver. There are marks in the east aisle of the steps which led from its doors. The eastern transept, or New Work, has fan tracery.

The central tower was reduced to its present height by the removal of three storeys, owing to fears for its safety: the east and west arches are pointed. The lantern, with its lofty windows, dates c. 1340. On the exterior of the New Work there are figures seated on the buttresses, as at Norwich. The parapet of the apse is decorated with medallions.

2. The monuments include effigies of Abbot Andrew, d. 1200; three of Early Decorated date; an Early English one; the shrine of St. Ebba, a coped tomb, early in the twelfth century, with figures of our Lord and the Apostles, with orifices for taper-stands, or a herse of metal in the sides; some Perpendicular portions of a shrine, with canopied niches; a slab of blue stone, 1535, over the grave of Catharine of Arragon, once covered with a lofty herse, and a velvet pall, with a cross of silver tissue, and the arms of her country, which Cromwell's soldiers took as spoil when they destroyed the tomb of Mary Queen of Scots. The eagle was given by Abbot Ramsay, 1472.

3. The aisle of the transept, which once formed the chapels of St. John and St. James, contains some tapestry of the sixteenth century, representing the deliverance of St. Peter from the prison of Herod, and the Healing at the Beautiful Gate of the Temple, and a few portions of Early English stall work. The library contains early printed books, 1493-1520; a MS. Bible, 1400; Lyndwood's '*Provinciale*,' 1496; MS. Gospels, '*Piers Plowman*,' and Swaffham's '*Chronicle*.'

4. Leofric, in 1057, held this abbey, with those of Burton, Coventry, Croyland, and Thorney. Brand of Brunne knighted his nephew Hereward the Wake, who made the next abbot, Turolf of Fescamp, his prisoner, until he had paid a ransom of thirty marks. This abbot most gallantly defended his house against an attack of the Danes under King Sweyn, who advanced to the assault from Bolehithe-gate (Bell dyke). They set fire to all the outer buildings, and penetrated into the church, carrying away all its ornaments and sacred plate. Two waggon-loads of the sacrilegious spoil still are lying deep in the bed of the Nene. In order to prevent any further attack, the abbot built a mound and tower of defence, called Mount Turolf (Toot Hill). Ernulph made a rule of knight service, by which each tenant paid to the sacristan two parts of his tithes when living, and at his death bequeathed one-third of his whole estate, his armour and charger also being offered before the high altar.

Martin of Ramsey procured a papal bull permitting the

monks to say service during a general interdict, but the doors were to be closed, and the bells to be silent. John de Caux obtained a second papal privilege for the use of caps in choir during winter time: he was Justice Itinerant in 1254, and afterwards Lord Treasurer. He is said to have commenced the famous 'Chronicle of Burgh.' His successor, Robert Sutton, was compelled to pay a fine of 4,000*l.* to the Crown. Godfrey of Croyland spent 3,646*l.* 4*s.* 3*d.* on lands, horses, and ornaments for the church use. Adam de Botheby gave a costly Easter greeting to Edward III. and his queen, and at his funeral feast 1,400 dishes and platters were required for the guests. Henry of Moreot, in 1338, was the first abbot carried on the monks' shoulders from the altar to the rood-loft, whilst they sang *Te Deum*, after his election. Henry of Overton was relieved by the martial bishop Spencer of Norwich from the attack of Jack Straw's mob. William Genge, in 1396, first added the mitre to the staff, which the abbots bore since the thirteenth century. It is idly said that the remorseful memory of Queen Catharine alone induced Henry VIII. to spare the holy house which covered her grave. Among the bishops occur Cumberland and White; Kennett, Duport, Gunter, Neville, the benefactor of Trinity College, Cambridge, and Thomas Jackson, were members of the chapter.

5. The dimensions are: internally, 422 ft. (if the Lady Chapel, 83·5 × 38 ft., had been at the east, it would have measured 505 ft.); nave, 26·3 × 78 + 81 ft.; east arm, 163 × 81 ft.; transept, 184·9 × 81 ft.; lantern tower, 150 ft.; within, 135 ft.; west front, 156 ft. broad; New Work, 38 ft. broad.

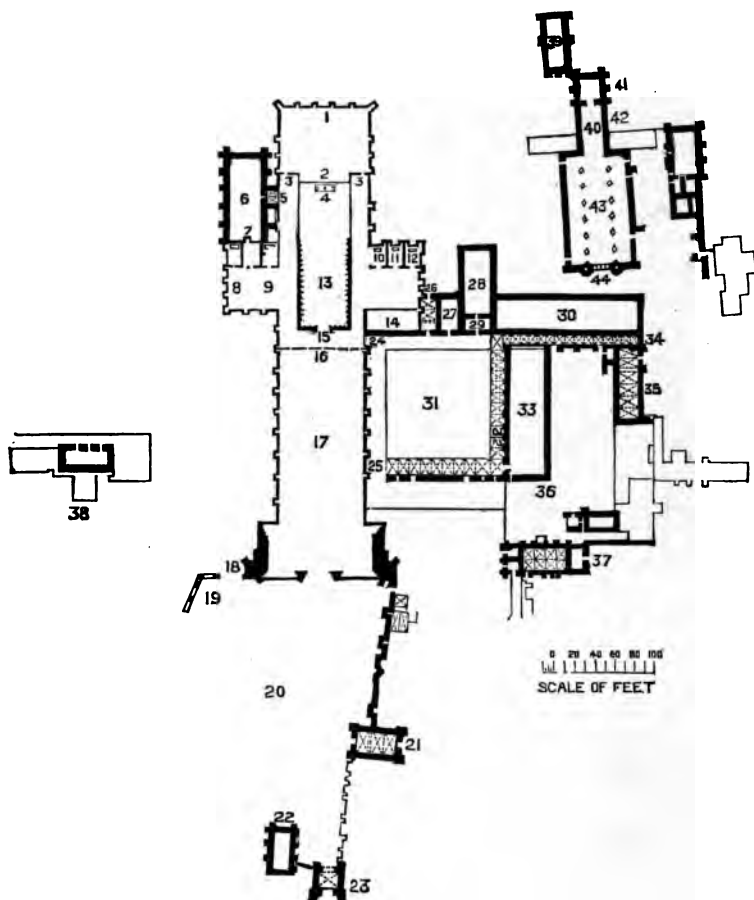
6. In 870 the Danes destroyed the ancient monastery (erected by Penda, King of Mercia, and his brother Wulfhere), attacking it with engines, whilst they covered the assault with flights of arrows. The stout walls could not protect their inmates: a stone struck the brother of Earl Hubba dead at his side; the whole community in revenge were put to the sword, and a fire, which lasted during fifteen days, consumed the buildings.

The popular proverb thus described the eastern abbeys:—
'Ramsey, the rich of gold and of fee; Thorney, the flower of

many fair tree ; Crowland, the courteous of their meat and drink ; Spalding, the gluttons, as all men do think. Peterborough the proud ; Sawtrey, by the way, that old abbey, gave more alms in one day than all they.'

Ethelwold, that 'skilful architect of God,' with the help of King Edgar, rebuilt the fallen house of Medeshampstead, and the new structure was called Burgh ; the splendid benefactions of Earl Leofric procured for it the additional title of the Gildenburgh. Egelric, the Bishop of Durham, who had retired to its calm, foretold evil days in store for it, and it came to pass on the vigil of St. Oswald, 1116, when the impious wish of John de Seez, that the evil spirit might burn the church, was fulfilled, and for nine days after the destruction the fires smouldered in the tower. When the new building was in progress, the monk Candidus saw, with wondering eyes, the huge blocks of stone in the old foundations laid by Saxulph, which would require eight men to drag into position. The old crypt at the end of the nave was seen centuries after, but it has been long covered over. The restored church was now called Peterburgh, and the country folk spoke of it as Peterborough the proud, for it was so full of grandeur, in comparison with the older structure. It remains a noble Norman church, with only two additions, the lantern and the new work. The dates are these :—The presbytery was begun March 1117, the work of Abbot Seez ; on St. Peter's day, 1140, Abbot Martin and the convent entered the new choir, Early Norman ; Abbot Waterville continued the transept, and a 'master tower of three storeys.' After 1155 Benedict completed the western aisle, Transitional Norman, and nave, 1177-94, Late Norman ; the west front was completed in the first half of the thirteenth century, and the church was consecrated on October 4, 1237. It was only in 1214 that Abbot Lyndsay glazed thirty windows, which had hitherto been blocked with straw. The north-west tower, which contained the famous bells, called Les Londres, was begun by Abbot John de Caux. The north-west spire, Early Decorated, was added in 1230, and the Perpendicular one on the south-west turret in 1470 ; [the Lady Chapel, 78 × 42 ft., was built 1272-90 ;] the





PETERBOROUGH.

1. New Work—2. Reredos—3. Screens—4. High Altar—5. Entry—6. Lady Chapel—7. Door—8. St. James's Chapel—9. St. John's Chapel—10. St. Oswald's Chapel—11. St. Benedict's Chapel—12. SS. Kyneburge and Kyneswitha's Chapel—13. Monks' Choir—14. Sacristy—15. Choir Screen and Entry—16. Rood Loft—17. Nave—18. Entry to Cemetery—19. Prior's Gate—20. Church Court—21. Abbot's Gatehouse—22. Chapel—23. Church Gatehouse—24. 25. Processional Doors—26. Sylep—27. Parlour—28. Chapter House—29. Porch—30. Dormitory (over)—31. Cloister Garth—32. Lavatories—33. Refectory—34. Dark Entry—35. Gong—36. Kitchen—37. Abbot's Lodge—38. Prior's Lodge—39. Infirmary's Hall—40. Chapel of St. Lawrence—41. Chancel—42. Nave—43. Hall—44. Infirmary—45. Precinct Wall.

central lantern dates 1340 ; the New Work, an eastern transept, was completed 1438-1528. The stone came from Barnack.

Oliver St. John, Lord Chief Justice, on his return from an embassy to Holland, prevailed on the Parliament to allow the parishioners to occupy the church, and the Lady Chapel furnished the materials for the necessary repairs. In 1651, however, it partly served, by order of the Commons, as workshops. Cardinal Wolsey kept his maundy in it in 1536.

So sacred was the site, that every visitor, king, lord, bishop, or abbot, was compelled to put off his shoes at the gate, and enter barefooted ; for a pilgrimage to this famous church was equivalent to visiting ' the threshold of the Apostles ' at Rome. The western gateway, 1177-93, had an upper chapel of St. Nicholas. The Perpendicular superstructure contains a window brought from St. Ebba's chapel. On the north side of the church court is the chancel of the (carnary, or almonry) chapel of St. Thomas of Canterbury, Transitional Decorated. The nave was pulled down by Abbot Genge to build the parish church of St. John, 1405. On the south side is the Early Decorated Abbot's gate-house, 1303-8, with square turrets, and three statues on each face, and the knights' chambers in the upper storey. The Prior's lodge retains a hall, mainly of the thirteenth century, and an entrance-gateway, battlemented, and bearing the rebus of its builder, Abbot Kirton. The cloister garth is still bounded by walls on the west and south. The former contains four doorways, which opened to an undercroft. On the south are the elaborate Perpendicular lavatories with the Early English door of the refectory, 162 x 42 ft. (which had beautiful arcaded walls and aumbries) on the west side ; and on the east, entered by the Heaven gate, is the dark cloister, leading to the infirmary, with Decorated windows, and some remains of the misericords, raised on an undercroft, to the west. Beyond the garden was the guest-house, with the Ostrie or Holy Cross Chapel next the parlour. The arcade of the hall, and portions of the chapel of St. Laurence in the infirmary, 1248-61 (195 x 71 ft.), the Sub-prior's lodgings (the Arch-deacon's house), and the infirmarer's table-hall, remain. The

sacristy and Lady Chapel measured 54×18 ft.; the chapter-house was 84×24 ft.; the dormitory, 192×99 ft., with the little dormitory, 99×36 ft.; the kitchen was a square of 75 ft.

In the church court there were the abbey gaol, the guest-houses, the cellarer's chequer, and the lodging of the Penitentiary. The abbot had a gallery, like one formerly at Ely, which communicated with the church.

The palace has the undercroft of a solar, c. 1226, 96×36 ft., and two oriels of the Heaven-gate chamber, built by Abbot Kirton. The abbot's barn, 144×31 ft., remains in Burghbury.

ROCHESTER. ST. ANDREW.—The exterior of the cathedral is not prepossessing; it is seen to the best advantage from the heights above Chatham, rising over the curve of the Medway, as it then groups with the Norman keep of the castle, and the trees which cluster round the donjon mound. There are, however, some very interesting portions in the Gundulph tower, and the choir transept. The nave is entered under a fine portal arch, containing images of Henry I. and Queen Matilda; above it are sculptures, with our Lord sitting in doom or majesty. Two arcaded turrets flank the large Perpendicular central window. On the north side of the nave there is a cemetery-door, by which the parishioners left the church, having visited, in procession, St. William's shrine, entering at first by the north doorway of the main transept; on the south side stood the almonry.

On the north-east side of the Early English transept is the rude and massive tower of Gundulph, with the wax-chamber, sacristan's chequer, and treasury, approached both from above and below. Traces of the oven and chimney for baking altar-bread in one of the chambers are still visible. The cloisters shut in the south side of the choir and presbytery.

The nave is Norman, of the time of Gundulph and Ernulph; the clerestory and north aisle windows have Perpendicular tracery of the same date as the ceiling. The triforium is simply a deep arcade, for there is no vaulting over the aisles. The two eastern bays were reconstructed with the tower in the fourteenth century, the doorway which led to the rood-loft

remains on the north side, a large choir-entry was then formed under the crossing. On the south side, the Lady Chapel or new work, of the early part of the fifteenth century, occupies an unusual position outside the aisle at the east end. The tomb of St. William adjoined the original Lady altar in the north wing of the choir transept; the remainder of the church is Early English. From the main transept a flight of ten stairs leads up to the rood-loft at the entrance of the choir, which is built over a crypt. The crossing was left free for the passage of the monks in entering from the cloisters, which lay eastward of the transept. The holy-water stoup marks the doorway by which they came in. The Sanctus bellringer's window remains in the screen.

The choir, very narrow, is walled off from the aisles by arcaded screens, which were coloured. Some Early English portions of the uncanopied stalls, and a mural painting of the 'Wheel of Fortune' are preserved. Stairs in the south aisle lead down to the crypt; another flight of steps in the north aisle led pilgrims up to St. William's shrine, or that of St. Paulinus, which was placed here in an unusual position. The south choir aisle, or St. Edmund's Chapel, is of the time of Edward I. The whole retrochoir on either side is unshapely. The entire eastern arm has vaulting of the thirteenth century. The choir transept marks the division between the choir and the presbytery. It has an eastern aisle for chapels. Hangings of tapestry closed the arches of this transept. At the high altar in 1329 the chaplain of the deprived rector of Bromley, with bell, book, and candle, excommunicated the bishop, and duly suffered for his temerity. Before the high altar stood the tomb or shrine of St. Paulinus. Bishop Lawrence of St. Martin's is said distinctly to have been buried near the high altar. The place is determined by the three sedilia, c. 1420, in the south wall. The beautiful doorway of the sacristy, built over an undercroft, is in the south-east angle of the choir transept; it is of the fourteenth century, and has sculptures of the four Latin Fathers, Purgatory, and the Church and Synagogue (as a woman blindfolded holding the two tables).

The crypt in its western portion is of the time of Gundulph. The remaining portion, Early English, built before 1227, consists of three alleys, with slender pillars. There are mural recesses, receptacles for plate in times of danger.

2. The monuments include the effigies of bishops, Lawrence of St. Martin's (d. 1274); Bradfield, 1283, with hanging tracery in the arch half a century later, 'buried near the watchers' door' in the south wing; Inglethorp (d. 1291); and Sheppey (d. 1360); an ideal effigy of Walter de Merton about 1598; a low coped marble coffin of the twelfth century; the tomb of St. William (d. 1201),—(the altar-slab which stood before it is in the pavement); and his stone shrine, with quatre-foiled panels, containing heads of bishops of the thirteenth century.

3. The library contains several early printed Bibles; the Complutensian Polyglott, 1517; a Sarum Missal, 1534; Custumale Roffense, 1320, compiled by Prior Westerham; and the Textus Roffensis, c. 1120, which was recovered from the bed of the Thames, into which it had fallen whilst it was being taken to the Court of Exchequer as evidence in a lawsuit.

4. The bishops were compelled to take their pastoral staff from the high altar of Canterbury, as a mark of subjection. Among them occur St. Paulinus (d. 644); Ascelyn, the correspondent of St. Bernard (d. 1148); Glanville, Lord Justiciar (d. 1215); Henry de Sandford, the philosopher (d. 1238); Walter de Merton, Lord Chancellor and founder of Merton College, Oxford (d. 1278); John de Sheppey, Lord Treasurer (d. 1362); Alcock, Lord Chancellor, founder of Jesus College, Cambridge (d. 1500); Russell, Lord Chancellor (d. 1494); Cardinal Fisher (beheaded 1535); Ridley, Spratt, and Atterbury. Rotherham and Neile became Archbishops of York.

5. The dimensions of the cathedral are: internally, 313 ft.; nave, 159 × 65 + 55 ft.; main transept, 122·3 × 30 + 55 ft.; choir transept, 92 × 50 + 55 ft.; choir, 56 × 68 + 55 ft.; presbytery, 91 × 30 ft.; central tower, 156 ft. high; Gundulph's tower, 24 × 24 + 95 ft.

6. In 1075 four secular canons were living here on a

pittance. Bishop Gundulph, in 1083, began to rebuild the cathedral for Benedictine monks, and completed the east end, crypt, and a north, and probably a south tower. Bishop Ernulph, c. 1115, added the nave and west front, and the dedication was held on May 8, 1130, in the presence of Henry I. On June 3, 1138, the cathedral was burnt, and on April 10, 1177, the central part of the church was injured by fire. In 1215, King John plundered the church even to the pyx that hung above the altar. After the canonisation of St. William, money flowed in, and the presbytery and its crypt, with the choir transept, were built about 1200. The main transept was then rebuilt, and the church dedicated on November 5, 1240; but the new choir had been already occupied since May 9, 1227. On Good Friday, 1264, the troops of Simon Montfort, entering with knights on horseback, made prisoners of the monks, tore from the altars worshippers who were commemorating our Lord's Passion, destroyed the monuments, and turned the nave into stables. In 1343, Bishop Hethe built the sacristy, and the central tower as a belfry, with a wooden spire, and inserted the Decorated windows in the south wing of the transept and other parts.

7. The cloisters were built by Bishop Glanville, hence called a co-founder, 1185-1215. The refectory was added about 1330. The alleys had no stone arcades, and the monks used blinds when the sun was hot. They communicated with the transept by an entry, and by a slype under its wall, with the almonry court. The chapter-house, 1115, retains the arcaded east wall, and the western arches of the front, wrought with the diaper which marks Ernulph's handiwork, and the signs of the zodiac, with three rich windows above. The next doorway, that of the slype, leading to the monks' cemetery, has a sculpture of the Sacrifice of Isaac. There are two other doorways, one of which opened probably into the common-room in an undercroft. There are some few remains of the refectory, its passage to a pulpit, and lavatory, Early English. The cemetery gate on the north-west, the prior's gate, c. 1330, on the south-west, part of a system of crenellation licensed by the Crown, the gate-

way arch leading to the prior's lodge, and a small tower arch, which opened into the south-west angle of the cloister, remain. St. William's gate, fronting the north transept door, the infirmary, and sacristan's chequer, were on the north-east of the cathedral, and the guest-house on the south-east, within the precinct walls, which were extended to a considerable distance from the church on the south and east, in the reign of Edward III.

ST. ALBANS.—From the wooded walks or meadows by the little river Ver, from the broken walls of the old Roman Verulam, from the avenue on the hill-side leading to Gorham-bury, or from the rising ground on the south, the appearance of the minster is most striking; a long nave—the longest among English churches—massive, and unlike any other; a large transept with turrets; and a solid central tower, built as if for eternal duration. A stupendous church, stern in majestic repose, once the centre of an enormous assemblage of courts, cloisters, and towers, now standing all alone, for the great gate-house, which is detached at a little distance, is the only remnant of the conventual buildings. On a nearer approach, the rosy tinge imparted by the presence of Roman tiles freely used; the massive masonry, and the curious architectural division of the nave (the Early English at the west, the Early Decorated in the centre, and the Norman at the east); and then the red eastern arm with its lofty Early Decorated windows, the long-drawn structure behind it, antechapel and Lady Chapel, deliciously wrought in mingled richness and delicacy, form a combination that is without parallel. From the gardens on the north-east there is an exquisite view of the presbytery. Sir Thomas Pope, founder of Trinity College, Oxford, is said to have preserved this superb minster from destruction.

Six eastern bays on the north are Norman, the rest date 1214–35; on the south side the five western bays are of the same date; and the remaining bays in the central portion, which was rebuilt by Eversdon in Decorated work, 1323–26, as high as the triforium screen; and then completed by Mentmore, Wallingford having been engaged during the intervening

abbacy on his famous clock. There is a general and studied resemblance in conforming the new to the old work.

The original design embraced two western towers. There are now three porches, built by De Cella; the central deeply recessed, and altered by Trumpington. The western portion of the nave is Early English. There is not a more nobly impressive interior now existing. The ceiling has the character of the latter part of the fourteenth century, with kings of the earth hymning the Majesty on high, and octagonal panels, with shields and legends. The south aisle was vaulted, 1260-91. In the north aisle there are the bases of the Decorated arcade which opened into the large collateral parish church of St. Andrew. The rood-screen, Late Decorated, 1360, has, on either side of the rood-altar doors which opened into the choir-entry, a passage or vestibule interposed between the screen and the return stalls. Above it was a rood-loft, with the beam above it carrying figures of the Apostles and Prophets, the Church and the Synagogue. The choir itself was continued three bays into the nave; on the north side of the screen were two altars, and on the south one; so that the nave was completely closed at this part of the church. Upon the five Norman piers of the north arcade, which have been spared for their preservation, there are paintings of a Rood of the thirteenth century, no doubt restorations with additions of the middle of the fourteenth century, a Majesty, the Annunciation, and Coronation of the Virgin. Facing the nave, of a still later date, are represented the giant St. Christopher carrying the Holy Infant passenger across the ferry; St. Thomas of Canterbury; St. Dominic with his rosary; and two lay figures, probably inviting prayers for the donors of these paintings. They may be of the fourteenth century. A small bracket for St. Richard of Chichester remains. The procession made its last station in the interspace marked by these mural pictures. On the opposite side the Decorated work commences where an altar of St. Mary of Pity stood. It was frequented by a guild of St. Alban's. Facing it was the cloister-doorway, which

opened also into the forensic parlour, below the abbot's chapel; to which a wall staircase gave access. Further east there is a beautiful Late Decorated processional doorway to the cloisters; and on one side of it is a founder's canopied arch, Early English. Two hermits, Roger and Sigar, of the twelfth century, were buried below it at a subsequent time. Opposite to it is an aumbry.

There are some curious, very early, probably pre-Norman, baluster shafts in the triforium arches of the south wing of the transept. The staircase to the dormitory is in the south-west angle; at the level of the cloister-roof it communicated with an outer passage, which led to a watching-loft still remaining in the west wall; opposite to it once stood the Mariola, or image of St. Mary, before which was a taper wreathed with flowers. On the east side, and continued along the south aisle of the presbytery, with which it communicated by stairs, are traces of an upper passage used by the bellringers. In the north wall of the north wing was the doorway to the sextry, or wax-chandlery, near an altar which was supported by the Trinity guild. The ceilings are of the sixteenth century; that of the lantern has the two roses. A screen of oak crossed the choir-step, where the matin or choir-altar stood. Behind it are two doorways pierced through the solid walls (which divide the presbytery from its aisles), for the passage of processions. They are Late Decorated; the triple canopy overhead was for the exhibition of reliquaries. The ceiling, of the same date as the arcades and windows, is early in the fourteenth century, and has three layers of painting. The magnificent reredos, built at a cost of 1,100 marks by Abbot Wallingford, 1476-84, has two doors opening into the feretory, which the procession, bearing tapers, visited on certain days. It once had a great cross, statues of the Apostles and Saints, and a picture painted in Lombardy. In the adjoining bay, flanking the sanctuary, which is much raised above the level of the other floors, are the fine chantry-chapels of Abbots Ramrygge, 1524, and Wheat-hampstead, 1440. The presbytery has three bays. In the south aisle are traces of the sacristy, in two storeys, and two

external Perpendicular chantry-chapels between buttresses, one of Duke Humphrey; the easternmost that of Wallingford, 1492, which cost 100*l*. In 1291 the body of Queen Eleanor rested, during one night, before the high altar on its progress to Westminster.

The feretory contains two very interesting objects, the basement of St. Alban's shrine, and the watching-loft, 1430, having aumbries in the lower part and quaint carving; the former, 8·7 × 3·2 + 8·3 ft., is of Purbeck marble, with quatrefoiled apertures below canopied niches for figures. It was built in the fourteenth century, and is carved with the Rood, St. Mary, and the Acts of the Saint. On the shrine which held his body lay a jewelled cover. Six tapers standing upon twisted pillar-stands of marble threw light on the crest, with its four turrets having crystal spires, an eagle, and a monstrance like a tower; and two suns of silver gilt, with gems and ornaments serving to contain relics. The triple arches of Duke Humphrey's monument have no supporting pillars, and an open screen permitted a clear view of the shrine from the aisle. On the east side are three lofty arches, late thirteenth century, closed by a solid screen; above them is a large geometrical Decorated window. On the north is a mural painting of St. William of York. On the south is the chantry of Duke Humphrey of Gloucester. Pilgrims came by the wax-house gate from the cross, entered the aisle, and passed from north to south through the side doors of entrance and egress on the sides of the chapel. The keeper's seat is at the back of the reredos.

From the aisles entrance was obtained into the ante-chapel, 1260-1300, which contains the shrine of St. Amphibalus. It is of the time of Abbot de la Mare, 1302-8: the ceiling is of wood. The walls are arcaded; a door on the south side opened on a wall-passage to the Lady Chapel behind the altar of the Four Tapers, like one at Malvern.

The Lady Chapel (1308-26), built by Eversdon, once sumptuously enriched with carving, is of three bays, and has sedilia and a sacristy which held an altar of the Transfiguration, 1430, on the south side. Here were buried three peers who

fell in the famous battle, May 23, 1455 ;—the Duke of Somerset, Percy Earl of Northumberland, and Lord Clifford.

2. The monuments include a splendid brass of Abbot de la Mare (d. 1396) ; a brass of Sir A. de Gray (d. 1460) ; a record of heart-burial ; and an interesting brass of Robert Beauner, as a Benedictine monk (d. 1470).

3. Many valuable fragments of ancient art and carving are stored in the feretory.

4. Among the more eminent abbots occurs Wulsig, who, in primitive days, arrayed himself in silk attire, riding a hunter gaily harnessed, and giving banquets to companies of fair ladies. Abbot Wulnoth also loved the cry of the chase, and a mew of falcons only too well. Abbot Geoffrey of Maine, whilst a secular, diversified his lectures at Dunstable by the performance of his miracle play of St. Catharine ; unfortunately the copes of St. Albans were borrowed on the occasion, and utterly burned. The good man, by way of reparation, at once took the cowl, and in due time replaced the copes. Abbot Robert de Gorham repulsed the only English Pope, Adrian Brakespere, when he sued for an acolyte's garb in the famous monastery. Abbot Warin, in 1184, proudly admitted King Henry II. to take his seat in chapter as one of the brotherhood. Abbot William, in 1228, good-naturedly allowed the priors of the subordinate cells of Bingham and Wymondham to attend chapter in their travelling dress,—their copes, and with spurs. In 1215, King John held a state council in the chapter-house, where, shortly after, Falcasius, one of his marauding mercenaries, with his sacrilegious troop, received a substantial scourging.

In 1274 there was a great rising of the townsfolk, who would no longer full their cloth and grind their corn at the Abbey mill ; Abbot Norton had recourse to distraint ; in the midst of the commotion Queen Eleanor passed through the streets in her chariot, which the wary abbot conducted by a private road to the gates ; but a crowd of infuriated women had outwitted him, and saluted their sovereign with dismal cries. John de Maryns paid the Court of Rome 2,258 marks (22,580*l.* sterling), as the price of his confirmation, and yet returned

home to give a feast to thousands of guests, which lasted four days. In 1314 the question as to their right to use handmills, collected all the townsmen, who established a complete blockade and siege; stones, arrows, and firebrands were freely used at Holywell Gate, but a troop of retainers and the aid of stout friends at length set the monks free. We find John de Moote, when cellarer, going round in the pillory at Luton, being set in it by a wicked knight on market day. John de Wheathampstead gave shelter to King Henry VI., who had been wounded by an arrow on the field of St. Alban's. In the time of Wallingford, John Herford set up his printing-press within the abbey, in 1480. The name of Cardinal Wolsey closes the long list. Henry II. visited the abbey on three occasions, 1252-6. Rishanger, Matthew Paris, and Thomas Walsingham, the historians, were monks here.

5. The dimensions of the church are 524½ ft. (external, 550·1½ ft.; Winchester is 557·9 ft.); nave, 300 × 74·6 + 65 ft.; transept, 179 × 34 ft.; eastern arm, 95 × 74 ft.; feretory, 35 ft.; chapel aisles, 45 ft.; Lady Chapel, 58 × 23 ft.; tower, 144 ft. high. The extraordinary length of the nave was common to the eastern cathedrals and minsters—Norwich, Ely, Peterborough, and Bury St. Edmund's.

6. King Offa founded a monastery in 793, on the place of the martyrdom of St. Alban, who during the Diocletian persecution preserved the life of a priest who had converted him, by the sacrifice of his own. He changed dresses with him, and thus enabled him to escape when the Roman soldiers came to bring him before the judge. The ancient minster was destroyed by Abbot Paul of Caen in 1077, who employed the materials, together with stones and tiles, taken from the Roman city of Verulam, to rebuild the church, which was consecrated in 1115 in the presence of Henry I. and the queen. Its ground plan remains in the nave, the crossing and tower, the transept, and one bay of the east arm. The character of the work is stern and plain. The west front, with three porches, was rebuilt by Abbot de Cella, 1195-1214, who removed the western towers; and Abbot Trumpington, 1215-35, who also rebuilt four bays

of the nave on the north, and five bays on the south side. Between 1256-90, the eastern arm was rebuilt from the western bay of the presbytery and lengthened, in pure Early English. Abbot Eversdon, 1308-26, added the beautiful Lady Chapel, and after 1323 repaired a disastrous fall in the structure by rebuilding five central bays on the south side of the nave. The outer walls of the aisle, and the cloister on this side, were restored by his successor before 1349. In the fourteenth century the apsidal chapels of the transept were removed, and a sacristy and chapels built eastward of the south arm. The west window made in the north country was added 1420-40.

The cloisters (150 × 29 ft.) retain only the traceried arcading of the time of Eversdon, though apparently of earlier date, on the nave wall. In the fourteenth century the other alleys were rebuilt; the Norman doorway in the transept was closed, and the new and statelier processional doorway, with a niche for a lamp, made on the north-east side.

The Late Norman slype (29·6 × 9·11 ft.), of the middle of the twelfth century, with arcaded sides, led to the cemetery. [On the east side of the cloister garth were the chapter-house, and the long dormitory, approached by day-stairs (still traceable), over an undercroft containing the chamber of the bled, and one regular parlour, from which a covered way, with studies above it, led to the prior's lodge. A dark cloister led between the dormitory which had a chapel, on one side, and on the other the refectory and strangers' hall (afterwards the hostelry of monks of the order), to St. Cuthbert's chapel of the guest-house; a chamber above it formed the lesser dormitory. The infirmary, with its own cloister of wood, lay eastward, near the St. German's or Holywell gate. Southward of the refectory were the kitchen, and a three-sided lesser court, or little cloister, with the chequers of the kitchener, hostillar, and chamberlain, with his sartory or tailors' shop. On the west side of the great or quadrant cloisters, which had a conduit in the centre, and a lavatory, were the forensic parlour with the abbot's chapel above it; the abbot's guest-house, called the New Chamber, next the church; and the cellarer's lodging, or King's palace, over an undercroft.

with the chequers of the bursar, granarer, and cellarer. At the south end was the oriel or porch, corresponding to the misericord in other houses, and adjoining the refectory.] The great gate-house, facing Romeland, 1349-96, Early Perpendicular (c. 1396), has a postern of the thirteenth century. (The quadrangle was 400 ft. square; on the west side were the almonry and stables; on the south, garners and Hames-gate, and on the east the abbot's palace and Old Hall).

WESTMINSTER. ST. PETER.—The twin western towers, the aspiring height of the nave and presbytery, the gorgeous Lady Chapel, and magnificent transept-front of Westminster, the solemn awfulness of the interior, so lofty, so graceful, so apparently infinite (with the grandest termination which any church can boast, an apse with radiating chapels), are only less impressive than the historic lineage and national glory of its associations. These give it a chief rank among the minsters of the world, as the scene of nearly every coronation, the resting-place of most of our honoured dead, the most attractive of all our sacred buildings to those who live and love their country, the work of a Bezaleel, and 'a part of the Constitution.' 'Westminster Abbey or victory' was the dying hope of Nelson.

When the bishop was translated in 1550, and the estates were given to the see of London, the proverb arose of 'robbing Peter to pay Paul.' A church existed here in the time of King Offa. Edric, the ferryman, at midnight before the day of consecration, brought across from Lambeth a strange priest, who went to the humble church which first occupied the dismal site of Thorney Island, and thence came sound of unearthly chants and gleam of tapers, and fume of incense waved by no mortal hands. Centuries after the monks of St. Peter's enjoyed the profit of that saintly visit by the material tithes of the river fish from Yenlade to Staines, and every year a salmon from the Thames was offered at the high altar, and the fisherman who brought it feasted in their hall. Only less wonderful was the story how St. John Evangelist, in that pilgrimage on earth which shall only cease with the second coming of the Beloved, once trod these holy aisles. Could they not also show the

figure of a second founder, King Sebert, painted on the sedilia where his grave was made? One fact is certain, it was the first Norman church ever built in England; King Edward the Confessor erected at a great cost a minster, which became a model in England, with three towers, an apsidal choir, a cloister, and a round chapter-house: the undercroft of his dormitory (1066) still remains. Then came another great epoch, the church of Henry III., with all that soaring loftiness, the wonderful charm, and beauty of art, ever fresh to the eye and educated taste, which mark it out from all others, though they may be richer in sculpture or vaster in dimensions. Its marked feature is the eastern polygonal apse with chapels from the aisles. It is essentially a French arrangement, but it was carried out with the independence of the English mind. It also exhibits the earliest complete form of bar tracery. The spaciousness of the triforia was specially designed to accommodate thousands as witnesses of coronations and the funerals of kings and queens in the chief national church. The wall arcading had exquisite foliage; the transept-ends are filled with marigold windows. The north part of the transept deserved its proud name of Solomon's Porch from its exquisite triple portal. The Sacristy is on the south side of the transept; the monks crossed its western end by a bridge in going from the dormitory into the choir. At the east end was St. Faith's altar, with a wall-painting of the saint and a monk still remaining. The altars bore the following dedications, reckoning from this spot to the north wing: St. Blaise, St. Thomas M., St. Benedict, St. Edmund, St. Nicholas (the Relics in an upper chapel, over Henry Vth's chantry, with two flights of stairs for access and egress of pilgrims); St. Paul, with flags and bannerols on the wall; St. John Baptist, with a bracket for St. Erasmus and spying-hole; Jesus, a double chapel (Islip's); St. John Evangelist, St. Michael, and St. Andrew, with some remains of a reredos and screen. The wall-passages in front of the aisle windows were used by the abbot for the supervision of the services.

The apse attracts all eyes: the presbytery has on the north

side three superb monuments of William de Valence, and his uncle and aunt, Edmund and Aveline of Lancaster; on the south side are four wooden sedilia of the latter part of the reign of Edward I., painted with figures. The acts of the Confessor are sculptured on the cornice of the reredos. There was a superb rood-beam above the high altar. The fragments of stained glass in the clerestory were brought from the Lady Chapel.

The choir always extended into the nave, being partly lighted by a lantern story over its *Matin* altar. A small wooden gallery in the south aisle of the nave communicated with the Abbot's lodge. Hangings, with scenes from coronations, used to adorn the choir on high days.

Abbot Ware, in 1268, laid down the beautiful pavement in the sanctuary with materials brought from Rome, and placed by Italian workmen. A second mosaic pavement may be seen in St. Edward's Chapel, of the time of Edward I. The reredos, mainly of the fifteenth century, has two doors opening into the chapel, which contains the famous shrine of the Confessor (who was translated into it Oct. 13, 1269). This exquisite central structure, made by Pietro, citizen of Rome; the royal tombs on either side, the chantry of Henry V. carved with the scenes of his coronation, to the east, and with the watchers' chamber above it; and in each direction grey depths of aisles and chapels, and the matchless stairs leading up to the Lady Chapel,—form the most august group now left in Europe. The golden crown of Llewellyn was set upon the shrine by the boy prince Alfonso in 1294. The wooden chest on the top of the basement was set up by Abbot Feckenham in Mary's reign.

2. The principal monuments of the thirteenth century are those of the dumb princess Catherine, daughter of Henry III., d. 1257; that king himself, d. Nov. 16, 1272; William de Valence, d. 1296, canopied; Aveline, countess of Lancaster, d. 1272, canopied; her husband, Edmund Crouchback, d. 1296; and of the fourteenth century, Aymer de Valence, d. 1326; the children of Humphrey de Bohun, c. 1300; King Sebert, d. 616, tomb erected 1308; Edward I., d. July 7, 1307 ('*Hammer of the Scots, he is here, keep faith, his simple epitaph*'); John of

Eltham, Earl of Cornwall, d. 1334; William of Windsor, and Blanche de la Tour, d. 1340; Queen Philippa, d. 1369; Cardinal Archbishop Langham, d. 1376; Edward III., d. June 21, 1377; Richard II., d. 1399; and Anne of Bohemia, d. 1394, effigies linked hand in hand; of the fifteenth century, Sir Bernard Brocas, beheaded 1400; Henry V., buried Nov. 7, 1422, with his saddle and the helmet worn at Agincourt (the effigy has lost the head and plates of silver); Abbot Colchester, d. 1420, immortalised by Shakespeare; Philippa, Duchess of York, d. 1431; Lord and Lady Bouchier, d. 1431; Princess Margaret of York, d. 1472; Princess Elizabeth, d. 1495; Chaucer, d. 1400; and of the sixteenth century, Abbot Fascet, d. 1500; Sir Giles and Lady Daubeney, d. 1507; Margaret, Countess of Richmond, d. 1509, foundress of St. John's and Christ's Colleges, Cambridge, with an inscription by Erasmus; Henry VII., buried May 9, 1509, and Elizabeth of York, Feb. 25, 1503; Bishop Ruthal, d. 1524; Abbot Islip, d. 1532; Anne of Cleves, d. 1557; and of the seventeenth century, Sir Francis Vere, d. 1608, with its kneeling knights supporting his armour. There are brasses of the fourteenth century—John of Waltham, d. 1395; Archbishop Waldby, d. 1397; Thomas, Duke of Gloucester, murdered at Calais, 1397; his wife, Eleanor de Bohun, d. 1399; of the fifteenth century, Sir John Harpeden, d. 1457; Sir Humphrey Bouchier, father of Lord Berners, the translator of Froissart, killed at Barnetfield, 1470; Lord and Lady Carew, d. 1470; Sir Thomas Vaughan, d. 1483; Bishop Dudley, d. 1483; Abbot Eastney, d. 1498, Caxton's patron; and of the sixteenth century, Sir Humphrey Stanley, d. 1505, and Dr. Bill, d. 1561; and within a superb closure of copper gilt, Henry VII. and Elizabeth of York, by Torregiani. In this 'acre sown with royallest seed,' the magnificent shrine of the Confessor was erected in 1269. The monuments in Poet's Corner, and in Statesmen's Rest, in the opposite wing, are records in stone, erected by a grateful nation, worthy of adorning a national portrait gallery,—here they destroy the religion of the place. Here are also the graves of Edith and Maud, Catherine of Valois, under an ancient altar-slab; Eleanor of Castile, whose

memorial crosses were set up in every place where her body rested on its way hither; Anne of Warwick, wife of Richard III.; Anne of Cleves, and Mary I.; Elizabeth, and Mary Queen of Scots; and perhaps Henry VI.; Edward VI.; Prince Henry; Arabella Stuart, James I., and Anne of Denmark; Prince Rupert, 1682; Elizabeth of Bohemia, 1661; Charles II., William and Mary II., Anne and Prince George of Denmark, and George II. Here were the resting-places of the proud Anne Seymour, d. 1587; Frances, Countess of Sussex, founder of a college at Cambridge, d. 1589; Lord Burleigh, d. 1598; George, Duke of Buckingham, d. 1628; the Earl of Essex, d. 1648; Earl of Clarendon, d. 1674; the Duke and Duchess of Newcastle, 1673, 1676; Marquess of Halifax, 1695; Admiral Blake, d. 1657; General Monk, d. 1670; Sir Cloudesley Shovel, drowned 1707; Duke of Marlborough, d. 1722; Major André, d. 1780; Sir James Outram, d. 1863; Lord Clyde, d. 1863; Pulteney, Earl of Bath, d. 1764; Lord Chatham, d. 1778; Pitt and Fox, d. 1806; Grattan, d. 1820; Castlereagh, d. 1822; Canning, d. 1827; Lord Palmerston; Sir Isaac Newton; John Hunter; Rennell, Telford, and Stephenson; Chaucer, Spenser, Beaumont, Drayton, Ben Jonson, Cowley, Denham, Dryden, Rowe, Addison, Congreve, Gray, Campbell; Camden, Spelman; Archbishop Usher, d. 1657; Isaac Barrow, South, Horneck, Thorndike, Bishop Atterbury; Dr. Johnson, (Ossian) Macpherson, Lord Macaulay, Henry Wharton, Garrick and Cumberland; Lawes, Gibbons, Purcell, Handel; Chambers and Sir Charles Barry; and in the cloisters lie Courayer and Bishop Lyndwood, the canonist.

3. There are many interesting remains: fragments of old glass, iron-bound Early English chests, and a trunk of the time of Henry VII. in the triforia; the metal screens of Queen Eleanor, Archbishop Langham, Henry V., Henry VII., with the brazen gates, the single Early English misericord of his chapel; the coronation chair made by order of Edward I., to receive the stone brought from Scone Abbey; the beautiful tablet or frontal of the close of the reign of Henry III.; the portrait of Richard II.; a wall painting of his chained hart;

the sword and shield of Edward III.; tapestry; and some copes of the time of James II., which are used at coronations. The library contains Litlington's Missal, 1362; 'Liber Regalia,' 1377; an editio princeps of Plato, 'Pupilla Oculi,' and Ware's *Custumal*.

4. Among the abbots were Laurence, d. 1191, the first who wore the mitre; Crokesley, d. 1258, in whose time the abbot became exempt; Cardinal Langham, whose preferments were not lamented by those whom he left; Bertking, Lord Treasurer, 1246; Byrcheston, who died in the plague with twenty-six of his monks; William Colchester, d. 1420, 'the Conspirator' who attended the Council of Constance with sixty horsemen; Bishop Millyng, the patron of Caxton, who set up his press here in 1474; and Eastney, d. 1498, the guardian of Elizabeth Woodville; Florilegus, Hakluyt, Thorndyke, South, Horneck, and Barrow held stalls here; Sir C. Eastlake was a chorister. In December, 1530, the Princess Mary parted with her lover, Philip, Duke of Bavaria, in the infirmary garden. In 1642, a mob of spoilers seeking the regalia were gallantly beaten off by the dean and scholars; but in the following year began that terrible occupation by the Parliamentary soldiers, who destroyed stained glass, stall-work, and many monuments, with a loss irreparable. Lilly, the gold-finder, was driven from his quest in the cloisters by a storm that seemed likely to bring down the building about his ears; and the folk, impatient to see the wax-work, caused the organ to be struck against famous Dr. Barrow, after he had exceeded his hour in preaching, 'and would not give over playing till they had blown him down.' The memorable wit and humour of Goldsmith and Addison, and the graver thoughts of Washington Irving, will recur to the visitor at every step.

5. Dimensions of the church: internally, 511·6 ft.; nave, 166·9 × 71·9 + 101·8 ft.; choir and presbytery, 155·9 × 71·6 + 101·2 ft.; transept, 203·2 × 84·8 + 105·5 ft.; Lady Chapel, 103·9 × 79·1 + 60·7 ft.; cloisters, 137 × 141 ft. The chapter-house 60 ft. in diameter.

6. The eastern arm and crossing are the work of Henry III.,

begun in 1245; the five eastern bays of the nave of the time of Edward I.

In the time of Edward III. it was thought sufficient to whitewash the Norman nave; but the work of rebuilding it never flagged from the reign of Richard II. till the Dissolution, when the west window was added in the reign of Henry VII., and the western towers below the roofs were left unfinished in 1489 by Abbot Islip. In the reign of Henry V., the famous Lord Mayor of London, Richard Whittington, assisted in promoting the works; the reredos is of the time of Henry VI. The last achievement was the new Lady Chapel, 'the miracle of the world,' 'one of the stateliest and daintiest monuments of Europe,' built by Henry VII. to mark the place of his burial.

Two royal marriages, those of Richard II. and Isabella, in 1396; and of Henry VII. and Elizabeth of York, Jan. 18, 1486; and those of the Princesses Joan and Margaret, in 1290, were solemnized here; and the following coronations took place:—

William I., December 25, 1066; Rufus, September 26, 1087; Henry I., August 5, 1100; Stephen, December 26, 1135; Henry II., December 19, 1154; Richard I., September 3, 1189; John, May 27, 1199; Henry III., October 28, 1216, again May 17, 1220; Edward I. and Eleanor, August 19, 1274; Edward II., February 25, 1308; Edward III., February 1, 1327; Richard II., July 16, 1377; Henry IV., October 13, 1399; Henry V., April 9, 1413; Henry VI., December 6, 1429; Edward IV., June 29, 1466; Richard III., July 6, 1483; and thenceforward without interruption.

St. Wolstan's famous wonder-work of setting his staff fast in the marble, occurred at the tomb of the Confessor; in the chapel of St. Catharine (the scene of several synods), Roger of York plumped down in the lap of St. Thomas of Canterbury in 1172, to assert his pre-eminence, unmannerly enough, and was well pommelled for his graceless assault; in 1303, the royal treasury (in the 'Pyx chapel') was robbed of 100,000*l.*, laid up for the Scotch wars. There are horribly suggestive remains of human skin on a door close by it to this hour, and it is

certain Abbot Wenlock and forty-eight of his monks made acquaintance with the grim fortress of the Tower; in 1337, the Commons held Parliament in the Chapter-house; and the anchorite here shrived King Richard II. In 1381, the Constable of the Tower and a knight slew a sanctuary man, a squire of the Black Prince, in time of high mass, in the midst of the choir. Nicholas Litlington led out from the abbey-gate a force of armed men, one of whom was of such gigantic stature, that his armour, when sold, could find no purchaser. The widow of Henry IV., laying aside her weeds on this occasion, led the stately procession, singing *Te Deum* for her son's victory of Agincourt, which has been made one of Shakespeare's most striking scenes. When the great conqueror was laid to his rest, three chargers with armed riders were presented at the high altar, and at John of Eltham's funeral, the Abbey received as much as 100*l.* for horses and armour then offered to the church. In 1560, whilst Abbot Feckenham was planting saplings in the garden, he was told that the dissolution of his convent had come. 'This church,' he replied, in a prophetic strain, 'will ever be maintained; suffer me first to finish my work, and then I will go home.' At the west door Queen Caroline was refused admittance on the morning of her husband's coronation. The cloisters have on the east side usurped the west aisle of the transept under the triforium, as the Confessor's church had no west aisle. The north alley, of the time of Henry III. and Edward I., was completed in the same style in the fourteenth century. The east doorway is Early English, 1250, the western Perpendicular, 1380. The splendid benefaction of Cardinal Langham enabled the Abbot Litlington to rebuild the south and west alleys, 1380. The portion of the east alley, from the doorway of the chapter-house to the south end, dates c. 1345.

7. The buildings on this side include the sacristy, occupying here the usual place of the slype, and the vestibule of two alleys which leads to the incomparable chapter-house, 1245-1258, contemporaneous with the *Sainte Chapelle*, an octagon, with superb portal enriched with images, a central pillar, and walls

painted with scenes from the Apocalypse, 1390-1470. Its tiled floor covers a crypt forming a secret treasury. To these succeed the thirteenth century door of the dormitory stairs, and the old treasury (the chapel of the pyx, with a thirteenth century altar). In the south alley are the slab (*Long Meg*), which covers the grave of an abbot and monks who died in the plague of 1349; the door of the refectory, the four towel-aumbries, and a locker now pierced into a doorway. The refectory (110 × 38 ft.) retains Decorated windows, c. 1380, an arcade of the eleventh century on the north wall, and a kitchen or dresser-hutch of the sixteenth century. The lavatory was in the west alley. The misericord of the thirteenth century lay parallel with the refectory on the south.

From the south-east angle the dark cloister runs southward, leading to the infirmary; in its east wall is a door opening into the common-house, 1060-66, with St. Dunstan's Chapel, of the fifteenth century, on the east of it. Above all these buildings, forming its undercroft, and a cellarage to the south, the dormitory (170 ft.), 1080, extends, having the sub-prior's chamber on the west, and on the east another obedientiary's chamber over St. Dunstan's Chapel. At the south end is a portion of the privy dorter, 70 × 27 ft., which flanks the passage to the infirmary. This was arranged round the little cloisters: the inner wall is of the middle of the fourteenth century. On the west and on the east sides were two storeyed chequers of the sacrist, bailiff, cellarer, and infirmarer, built by Litlington; some retain their oven or a garderobe. The north and south sides were occupied by sick men's chambers. On the east side are remains of St. Catharine's Chapel, 69 × 37, c. 1160, with a west door, late in the fourteenth century. On the south side is the table hall, 1380, which had the bath-house on the east, and a gallery over the south chapel aisle.

The abbot's lodge has on the west side of a quadrangle, Litlington's hall, with tables of chestnut wood, fragments of the Armada deeply furrowed by cannon-balls, and the Jerusalem Chamber, in which Henry IV. died; on the south, the kitchen, the long gallery, and chapel; on the east, chambers of

the time of Henry VIII. ; and on the north, the oak panelled Jericho parlour ; some are raised upon undercrofts.

At the south-west angle of the great cloister is the outer parlour, which communicates with the porter's lodge on one side, and the abbot's lodge (Cheyney gate) on the north. Facing the Elms (Dean's Yard), there is an undercroft with the prior's lodge, the Calbege, above it ; then southward, follow the Blackstole tower, opening into the kitchen-court ; the cellarer's lodging and guest-house. On the opposite side were the granaries. The almonry was near the court-gate, north of which was the sanctuary with its great bell-tower, where Elizabeth took refuge October 1, 1471, and again in 1483, and Edward V. was born, November 4, 1472.

WINCHESTER. ST. SWITHIN.—There are fine views of the venerable cathedral from St. Catharine's Hill, and the Monks' Walk near Hyde Abbey ; the adjoining gardens and churchyard also furnish points from which it may be well seen. A leafy avenue of elms and lime-trees crosses the cemetery up to the west front, the finest in England of those which have not towers. The exterior, with only a low heavy lantern tower to relieve what is the longest cathedral built in the middle ages, may appear plain and sombre ; but the view of the interior amply atones for any want of impressiveness without. The simple majesty of the rich fretted vaulting of the nave, wondrously transformed from gloomy Norman into the style of the early days of Perpendicular ; the venerable massiveness of the transept, the superb stalls, the peerless reredos, the magnificent chantries and their elaborate workmanship ; the lightness and elegance of the Early English aisles at the east end, distinguished by richness in detail, variety of ornament, and completeness of finish, each and all alike tend to make this incomparably the first among the English minsters, in beauty of internal grandeur.

The church is cruciform, and at first sight the boldly projecting transept, rude and plain, shows itself to be the earliest portion. A crypt of the same date explains the original plan of the Norman church. The central tower, also Norman,

stands upon piers of unusual size. The Norman Cathedral extended forty feet westward of the present front, and had enormous towers. The transept has east and west aisles, and also one at each end, which carries a gallery, which was reserved for the preservation of precious reliquaries of extraordinary value. The crypt has necessitated the erection of grand flights of stairs up to the choir, which is under the crossing. The high altar formerly stood between the pillars at the end of the presbytery. The shrine of St. Swithin behind it once was visible from the choir. The lofty and magnificent reredos, of the latter part of the fifteenth century, now hides its site, and the polygonal end of the presbytery is screened off.

The west front has a large window, 47×32 , with Perpendicular glass, and three porches; the central one has a gallery above it for singers on Palm Sunday. The statue of William of Wykeham fills the central gable. These portions are of Perpendicular date.

The walls, two bays on the north and one bay on the south, were built by Bishop Edyngdon (1345). The rest of the grand and impressive nave is the work of Wykeham, continued after his death (1404), and completed in 1486: it is a veneer of Perpendicular masonry laid over Norman stone; the materials in both cases were brought from quarries in the Isle of Wight. It has a rich stone vaulting, and contains a font of the time of Walkelyn, with sculptures of the acts of St. Nicholas of Myra. In the west end of the north aisle is a tribune or gallery for minstrels or watchers. Two beautiful chantry-chapels of Wykeham and Edyngdon are erected between pillars in the south arcade. The iron hooks between the pillars of the nave were used for hanging tapestries on high days. Above the landing of the stairs was a rood-loft which bore the great cross of Stigand, 1069.

The choir extends under the crossing, and one bay westward into the nave. It is filled with canopied stalls of black oak, 1296, forming a series of the finest Early Decorated wood-work in the kingdom. The misericords are late Early English.

The book-desks date 1540. The pulpit on the north side was erected by Prior Silkstede, 1498-1524. The platform in front of the choir was probably canopied over altars on either side of the choir door.

The south wing of the transept contains a very ancient bench. The eastern aisle contains two chapels, with stone and wooden parclooses, with some beautiful ironwork. One of them was used as a chapel of reservation for the viaticum, and as a calefactory for lighting the censers. The sacristy was formed in the western aisle; it has presses of oak for vestments of the time of Silkstede, and an ancient chafing-dish. The north wing has at the back of the choir stalls a chapel of the Holy Sepulchre, the walls have mural paintings of the Passion of our Lord, and Apocalyptic scenes of the thirteenth century. The west aisle contains a drain, and the east aisle has a canopied Early English niche in a pillar.

The presbytery has a rich wooden ceiling, stained glass in the east window, and stone screens of Perpendicular date added by Bishops Fox (1524) and Beaufort. The former placed on them six mortuary chests of wood, painted and gilt, containing the remains of bishops and kings of the West Saxons, which had been removed from the crypt by Bishop de Blois, and placed in coffers of lead. The reredos, wrought with delicate stone-like lacework, contains a picture of the raising of Lazarus by West. Above it the vacant space was covered by a jewelled rood, over which King Canute hung the crown which he wore when he rebuked his courtiers on the shore of the Thames at Westminster. The niches were filled with images of saints and canonized bishops. Sculptures of the Visitation and Annunciation remain over the two doors opening into the feretory. On the sides are two chantry chapels, that of Fox on the south, and that of Bishop Gardiner on the north. At the east end is a platform reached by side stairs, which was formerly screened by an arcade in front. Upon this basement, ten feet broad, stood the shrine of St. Swithin. On the east face of the platform there are nine tabernacles of Early Decorated date, once filled with images; a low arch below them opened into a vaulted

recess, a receptacle for reliquaries, which bore the name of the Holy Hole.

In the retroaltare are two more of the beautiful chantry chapels, which form so marked a feature of this splendid church, Bishop Waynflete's on the north, 1486, and Cardinal Beaufort's (the Salutation) on the south, 1447. The walls of the aisles are arcaded. At the east end are three chapels; on the north the chapel of the Guardian Angels, who are represented upon the vaulting; upon the south Langton's Chantry, Early English, but fitted with woodwork of his time, 1500, and covered with a vault, quaintly adorned with rebuses, the musical note long and ton for Langton, a hen and ton for Prior Hunton, a vine and a dragon (Prov. xxiii. 31, 32) and ton for Winton. The central forms the Lady Chapel, Early English, with a Perpendicular eastern bay, 1470-1524, having a screen and woodwork, and a vault, with Prior Silkstede's rebus, a skein of silk and a horse.

There are three crypts terminating westward under the eastern pillars of the crossing, and extending to the end of the Lady Chapel: these are of different periods of Norman; both are apsidal, one is aisleless; the third is the Early English substructure of the latter building.

2. The monuments include, beside the chantry chapels, the effigies of the Bishops de Roche, d. 1338; Valencø, d. 1261; Edyngdon, d. 1366; William of Wykeham, d. 1404; Beaufort, d. 1447; and Waynflete, d. 1481; cadavers for Bishops Fox, d. 1528, and Gardiner, d. 1555; a prior; Sir Arnold Gaveston, d. 1302; the coped tomb of William Rufus; a slab of King Hardicanute, d. 1039; a memorial of King Edmund, son of King Alfred; two statues of the time of Charles I. and II.

3. The mitres and staffs of Bishops Mews, d. 1706, and Morley, d. 1686, are suspended over their tombs. A faldstool used at the marriage of Queen Mary stands in one of the chapels.

The library contains an illuminated Vulgate, early twelfth century; Bede's History, eleventh century; Trivet's Annals; the 'Promptorium Parvulorum'; a gold ring of the thirteenth century, and those of William of Wykeham and Gardiner.

4. The Old Minster here, of remote antiquity, which measured upwards of 200 paces, was rebuilt for monks by St. Birinus, d. 650. Among the bishops may be mentioned St. Swithin, d. 863, whose translation was deferred by a rain, which has become proverbial; St. Brinstan, d. 934, who sang the solemn dirge in the churchyard, to which the sleepers answered 'Amen'; Elfsius, frozen in 958 on the Alps on his way from Rome; St. Athelwold, d. 984, the refounder of many a Benedictine abbey; St. Elphege, d. 1006, who coined the church plate to relieve the poor during a sore famine; Giffard, d. 1129, Lord Chancellor; Toelive, Grand Justiciar, d. 1189; Grand Justiciar de Roche, d. 1238, whom Richard Cœur de Lion dubbed with knighthood, and (according to the *Lanercost Chronicle*) the people called the 'Bishop of the Butterflies,' after his vision of King Arthur whilst hunting; D'Ely, d. 1280, Lord Chancellor and Treasurer; Sandal, d. 1319, Lord Chancellor; Edyngdon, d. 1356, who refused the primacy, arguing that though Canterbury had the highest rack, yet Winchester held the deepest manger; William of Wykeham, d. 1404, time-honoured founder of the two St. Mary Winton Colleges; Beaufort, d. 1447, the restorer of St. Cross Hospital; and Waynflete, d. 1486, founder of Magdalen College, Oxford, Lord Chancellors; Fox, d. 1528, founder of Corpus Christi College; Wolsey, d. 1530, founder of Cardinal College, Oxford, which was merged in Christ Church; Gardiner, Lord Chancellor; Bilson, Andrewes, Mews, who, like five other bishops of his time, served as a cavalier officer, and Trelawny, whose imprisonment in the Tower traditionally revived the old song of the Cornish miners:—

Here's thirty thousand Cornish men will know the reason why.

The chroniclers, Richard of Devizes, John of Exeter and Rudborne; Wulstan, the poet; and, in later days, Joseph Warton and Nott, occupied stalls here.

5. The dimensions of the church are:—Internally, 545 ft.; nave $265 \times 83 + 87$ ft.; transept, $209 \times 83 + 79$ ft.; choir and presbytery, $138 \times 83 + 67$ ft.; retroaltare, $65 \times 55 + 45$ ft.; Lady Chapel, $54 \times 20 + 45$ ft.; tower, 140 ft. high; crypt,

207 × 83 + 14 ft. ; west front, 118 + 130 ft. The whole external length is 557·9 ft. ; that of St. Albans, the next church in size, 550·1½ ft.

6. Walkelyn commenced the cathedral in 1079, and in 1093 the monks entered it. The transept and crypt remain. The tower fell (owing, some thought, to the fact that William Rufus had been buried beneath it) in 1107, and was rebuilt as we see it. De Lucy's work, Early English, includes the eastern portion, begun in 1202, in the retroaltare. The apse was removed, and in 1330 the present polygonal Decorated end replaced it. The pillars, arches, and clerestory of the presbytery were recast about 1350 by Bishop Edyngdon, who built the west end of the nave and aisles before 1366. Bishop William of Wykeham began to transform the nave in 1394, the works being continued after his death. The Lady Chapel was lengthened eastward 1470–1524. The aisles of the presbytery were rebuilt 1500–28, and screens inserted in 1524.

Bishop Athelwold on a certain Saturday in Lent, during mass, entered the choir and threw down a bale of cowls upon the floor. Then he addressed the secular canons : ' Come, the time is arrived ! don these, or go hence.' Their vacant places were supplied by Benedictines from Abingdon. In 1044 Queen Emma, ' the Flower of Normandy,' in order to prove her innocence, is said to have walked blindfold over eight ploughshares red-hot ; they were buried under the west cloister. On May 14, 1264, the citizens burned the priory gate and some of the conventual buildings. In the middle of the thirteenth century the prior received the mitre and staff.

7. Bishop Horne, of Elizabethan days, destroyed the cloisters (180 × 74 ft.) and most of the conventual buildings. The dark cloister, 95 ft. long, leading to the cemetery and workshops, adjoins the five Norman arches of the front of the chapter house (88 × 38 ft.), once a noble arcaded oblong room ; the Early English doorway of the dormitory, which ran parallel with it, over an undercroft ; the day-stairs from the cloister, and traces of the gong over the Lourte bourne still remain. The refectory was on the south side ; on the west the slype

formed the northern part of the cellarer's lodgings, and the guest-house. Part of the undercroft (36 × 27 ft.), with a stone table of the thirteenth century, has been spared.

The wooden guest-house of the poor (Strangers' Hall) in the base court (Cheney Court) retains a ceiling of the time of Edward I. The prior's lodge, on the north-west side, has a beautiful porch of the reign of Henry III., and part of a hall (65 × 22 ft.) of the fifteenth century. The priory gate stands at the entrance of the court on the south-west.

The great church gate faced the west front, and had a charnel chapel of St. Swithin adjoining it. Until the year 1127, when the convent removed to Hyde, the New Minster stood so close to the cathedral that the bells and organs jarred during service-time.

There are considerable remains of Wolvesey Castle, the ancient palace of the bishops.

This glorious church is full of historic memories. Here have been crowned Egbert, 827; Edward the Confessor, April 3, 1043; Henry II. and Queen Margaret, September 26, 1172; and Richard I., April 17, 1194. Here Henry IV. and Joan of Navarre were married January 7, 1404, and Mary and Philip, July 25, 1554. Here Prince Richard was baptized in 1176. In the chapter-house, July 20, 1213, King John was absolved by Cardinal Langton. Henry III., in 1250, recommended to the monks his half-brother, Aymer de Valence, as their bishop. On January 12, 1276, Queen Eleanor was admitted as a lay sister of the brotherhood, having a share in its prayers. Hither in 1141 Queen Matilda was led in procession, and the cardinal-bishop excommunicated all who opposed her claim. Here, too, Constans, of royal birth, and King Ethelwolph wore the cowl. In 951 Bishop Elfsi set up here one of the earliest organs ever seen in England.

WORCESTER. SS. MARY, PETER, OSWALD, AND WOLSTAN.—From the Malvern Hills the long level mass of the cathedral is seen, with a central tower, dividing it exactly midway into two equal portions of the same height. From the banks of the Severn on the south-west, and from the hills on the east, more

picturesque views are obtained. From many points the tall, thin, white spire of St. Andrew's Church makes a good contrast to the ruddy cathedral. The ground plan is a double cross; the exterior plain and simple, the tower being somewhat richer in decoration, having a canopied arcading in the lower storey, and niches containing statues above it. The north porch is also enriched in the same manner. Above it is a watcher's chamber, with a fireplace; the subsacrist's chamber, over the adjoining Jesus Chapel, has similar accommodation. The interior of the church is distinguished by its lightness and elegance, and the loftiness of the arches. The two western bays of the nave and the sepulchral recesses in the south aisle are Norman. The two eastern bays were screened off, with a central rood-loft, until 1551. The vaulting, with its carved bosses, is Perpendicular. The south side is early in that style; the north side is Decorated. The main transept is narrow, and short and aisleless, but formerly had a double apsidal chapel eastward of each arm. The Early English sacristy opens out of the south wing; above it and the slype is the treasury. The staircase is pierced with holes, like machicolations for defence. The inner treasury (25·8 × 14·6 ft.) opens into smaller cells; one has a water-drain, and another a spying-pipe, which opened into the church. These were, no doubt, the 'anchorage' of a recluse; they have very good tiles, some as old as the reign of Henry III.

The whole eastern arm, including the Lady Chapel, is under a continuous vaulting. The choir retains canopies of the Renaissance, and fifty-two misericords of the fourteenth century. The stone pulpit, Perpendicular, 1500 (formerly in the nave), has the Evangelistic symbols, the heavenly Jerusalem, and the Tree of Life. The shrines of St. Oswald and St. Wolstan (as in a corresponding arrangement at Canterbury) were placed on either side of the high altar, at which King Stephen in 1139 presented his ring, and Edward I. on four occasions made royal offerings. The sedilia are formed along the north side of the chantry of Prince Arthur, 1502. The choir transept throws light upon the sanctuary, and distinguishes it.

Henry II. and Queen Eleanor were here at Christmas 1158, and the king and queen laid their crowns upon the altar, and vowed to wear them no more. On St. Kenelm's day (1216) the monks paid ransom of 300 marks, and the silver from St. Wolstan's shrine, to preserve the cathedral from being sacked by the Earl of Chester. One Trinity Sunday the procession of pilgrims fought so that blood was shed, and it was necessary to reconcile the Church.

The sacristan's bay or oriel window, Perpendicular, used for watching the lights at night, remains in the north aisle. The arcading of the eastern arm is enriched with a rare series of sculptures, knights, and monsters, mystical figures, and an architect with his plan; the Four Last Things are represented in the south wing of the choir transept, Early English, which forms one of the most graceful portions of the cathedral. The use of alternate courses of stone, creamy white and green masonry, is very apparent, and gives a peculiar colouring to the Transitional Norman work at the west end of the nave, in the stair turrets of the transept and the chapter house. Brass rings were employed (1268-1302) to cover the joints in the pillars of the eastern arm, in which the spandrils of the triforia are ornamented with seated figures. The apsidal crypt (1084) extends under this portion of the church and its aisles; with a number of small pillars arranged to form three avenues. The earlier portions of the church are built of Highly stone from the neighbourhood of Bridgenorth, and the later Perpendicular of Holt stone.

2. The monuments include the effigy of King John, with a high tomb of the sixteenth century; effigies of knights of the time of Henry III.; another (c. 1360) a Harcourt, early fourteenth century; Andela Warren, early fourteenth century; ladies of the thirteenth and fourteenth centuries; Sir John Beauchamp (d. 1388) and his wife; Bishops Braunsford, 1236; Giffard, 1302; Cobham, 1337; De Blois, 1349; Parry, 1616; Thornburgh, 1641; Gauden, 1662; and Hough and Bullingham, 1576; a curious specimen of an effigy, with only the head and lower limbs visible, the rest of the body being hidden

by the wall ; a prior, early fifteenth century ; Philip, Abbot of Evesham, 1550 ; Dean Eedes, 1608 ; R. Wilde, 1608 ; and the tomb of Judge Littleton, 1448, on whose treatise Sir E. Coke wrote his more famous Commentary. The north walk of the cloister has the tombstone of Morris, the Nonjuror (d. 1740), with its well-known inscription of 'Miserrimus.'

3. The Library contains the MS. epitome of Roman law, by Vacarius, of the time of King Stephen ; a fourteenth century English Psalter ; early printed books, 1474-93 ; and a MS. Wickliffe's Testament, 1381. The old north doors of the porch of the fourteenth century have portions of human skin, which was flayed from some sacrilegious thief.

4. Among the more eminent prelates occur Egwyn, whose preaching the Alcester miners drowned with the din of their hammers ; St. Oswald, St. Wolstan, Baldwyn, the primate, who died at Acre ; Mauger, physician to Richard I. (d. 1212) ; Walter de Gray (d. 1215) ; Nicholas (d. 1266), and Godfrey Giffard (d. 1301), Lord Chancellors ; Orlton, the traitor to Edward II. ; Wakefield (d. 1395), Lord Treasurer ; Winchcombe, physician to Richard II. (d. 1401) ; Pope Clement VII., Latimer, and the humorous satirist Earle. Inett, the historian, Bishop Hiekes, and John Davison, were members of the later foundation.

5. Dimensions of the church : internally, 387 ft. ; nave, $120 \times 74 + 61$ ft. ; main transept, $126 \times 32 + 66$ ft. ; choir transept, $120 \times 24 + 64$ ft. ; choir and presbytery, $120 \times 74 + 64$ ft. ; Lady Chapel, $61 \times 74 + 64$ ft. ; central tower, $44 \times 44 + 192$ ft. ; north porch, 24×18 ft. ; chapter-house, $58 \times 58 + 45$ ft. ; cloisters, east alley, 125 ft., west, north, and south alley, $120 \times 16 + 17$ ft. ; crypt, $70 \times 97 + 10$ ft.

6. The church was refounded for Benedictine monks, in place of secular canons, by St. Wolstan in 1084 ; a synod was held in the crypt in 1092. A fire occurred on June 14, 1112. The chapter-house and western bays of the nave were built 1150-80. In 1175 the central tower fell. On April 17, 1202, the cathedral, with all the conventual offices, was burned. A year after the canonisation of St. Wolstan took place, April 21, 1203. In

1216, King John was buried here, and visitors to his tomb made offerings at it, which fell to the fabric fund. On June 17, 1218, Bishop Sylvester, in the presence of King Henry III., dedicated the high altar of St. Mary, and the middle or choir altar of St. Peter. In 1221 two towers at the east end fell during a storm, and in consequence the Lady Chapel and one bay, westward of it, were rebuilt; the Jesus Chapel was added in 1224; the north side of the nave was rebuilt 1317-27, the remainder of the nave, the tower, the stalls, the vaulting of the lantern, were completed 1360-80; the north porch and west window date 1380-6. Considerable injury was done to the cathedral by Essex in 1642, who kept fires and courts of guard in the nave, stabling his horses in the aisles; and again by Cromwell in 1651. Malvern and Ramsey were colonised from the Priory. Right of sanctuary was granted to the early minster in 712. In 1349 it led to a serious conflict; the citizens came to seize the body of a man who was killed in the churchyard, broke the gates down, assaulted the servants, pursued the prior and monks with bows and arrows, and besieged the monastery, setting fire to the doors. In 1350, the prior was allowed the use of the mitre without gems and a ring. In 1388, in the absence of the bishop, he was permitted to carry a pastoral staff of white and blue, without gold or jewels. Prince Arthur was borne to his burial here in April 1502, by four bishops, ten abbots and priors, clergy in copes, and children in surplices, with banners and torches.

7. The cloisters, refectory, dormitory, infirmary, and water-gate, were built 1360-1500. The alleys on three sides have carols with square openings pierced through the stone-work, to lighten the arches. In the west walk is a Perpendicular lavatory, which was supplied from Henwick. The refectory (120 × 38 ft., c. 1372) stands over an Early Norman cellarage, 1084-1100. The Norman dark cloister, forming the way to the infirmary, with two aumbries on the north-west angle, contains stairs to the triforium; and the wall passage leading to the steps of the dormitory (120 × 60 ft.), which stood upon an undercroft with five pillars, at right angles to the nave, and in the direc-

tion of the river (as at Durham). The vaults of the gong (70×3.6 ft.) remain. Along this side southward were the chequers of the sub-prior, pitanciar, and cellarer; and at the back of the refectory the octagonal kitchen (34 ft. square within), with the kitchener's chequer southward of it. The infirmary (1379) faced the west front of the church. In the east alley is the slype to the cemetery and the prior's lodging; on the east side of it are remains of a beautiful guest-house and court-house, 1329. There are the usual recesses for book-aumbries, and a bench-table for the maundy. The chapter-house is of unusual form in a Benedictine monastery, round within, and polygonal on the outside; indeed, it is the earliest instance of it which we possess. The arcaded basement, with the central pillar, is Transitional Norman; the upper storey is Perpendicular, 1400. At the south-east angle is a slype to the base court (College Green), which had the hospitaller's chequer lining the east wall. The great court gate (Edgar's Tower) stands on the east side. It had the chamberlain's chequer on the north, and the sacristan's chequer on the south. Facing it is the Ferry Gate on the west, which adjoined the tumbarer's chequer. On the south side was the bakehouse.

On the north side of the cathedral, facing the porch, was the Carnary Chapel, over a crypt of the thirteenth century ($58 \times 22 + 14$ ft.), which remains hidden below the ground. There was a detached bell-tower on the north-east side.

The old palace retains portions of an ancient hall, and Early English chapel.

Cathedrals of the New Foundation, formerly Churches of Austin Canons Regular.

CARLISLE. ST. MARY'S.—The church is cruciform, with a low and heavy central tower, and an ungainly ground-plan. The nave has lost five bays of its original length. When complete, its massiveness must have contrasted well with the elegance and beauty of the eastern arm. The narrow, short, and aisleless transept in its south front was partly concealed by the dor-

mitory gable: in the north wall there is a large window. The proportions of the choir, of three bays, and the presbytery, of four bays, are grand; and the ceiling is lofty: the crowning glory of the church is its superb east window of nine lights (48×26 ft.), which on the outside is well set off by very bold pinnacled buttresses, and a peculiar ornament of crosses on the gable. The Norman portions are built of white stone, the later portions in red sandstone. The best views are from the south-east side, of the precinct, and from the cliffs above the river Eden on the north-west, where it groups with the castle keep and city walls, which the materials of its ill-fated nave were used to repair. The nave always held a parish altar. The tower coincides with the centre of the nave, but not with that of the choir. The three bays of the nave, the lower part of the tower, the south wing, and part of the north wing of the transept are Norman. The earliest choir was begun by Walter, governor of the city, in 1092, and consecrated 1101. The south wing of the transept, except the clerestory and the base storey of the nave, date soon after 1101; the triforium and clerestory of the nave, and the clerestory of the south wing, are rather Late Norman; eastward of the south wing is the Early English chapel of St. Catherine, 1219-60, of the same date as the choir aisles; and at its entrance is a well, which was used to drain a spring which ran across the church from north to south. In 1286 there was a serious fire; the north wing was burnt in 1292, and again in 1390; Bishop Strickland rebuilt it, along with the upper part of the tower, in the reign of Henry V. (c. 1401). In the south wing there is an inscription by Tolfinn in Runic characters. Bishop Everdon, in 1245, began to rebuild the Early English choir; it is 12 ft. wider than the nave, the north wall being extended outwards, in order not to encroach upon the buildings on the south; hence the anomalous position of the eastern arch of the crossing.

It was one bay shorter than the present presbytery. The present eastern bay is very narrow, and the mouldings die into the walls: it formed the procession path. Having been injured

by the fire in 1292, new pillars were built, and the old stones of the arches and groining used again, which accounts for the appearance of older arches resting on more recent pillars. Their capitals were carved at the close of the reign of Edward II. The north aisle has beautiful arcades, and two sepulchral recesses. The eastern bays of each aisle present a curious mixture of Early English and Decorated. The new work extended as high as the top of the ground storey. The triforium and clerestory and a fine ceiling were completed before the death of Edward III., and the tracery and arch of the east window built after 1363; the lower part of the window dates 1292. The stained glass, representing the Doom and New Jerusalem, is of the reign of Richard II., 1382-94. The hammer-beams were designed to carry the chains of pendent lamps. Late in the fifteenth century the pillars were painted white, with red roses and gilded monograms. The forty-six stalls with carved misericords are of the time of Henry IV.; the tabernacle-work dates soon after 1433. The screen of St. Catherine's Chapel, and one in the retrochoir, painted with the Acts of St. Augustine, were erected by Prior Gondebour, 1478-95; and those on the north side illustrating the history of the Apostles, SS. Cuthbert and Anthony, by Prior Salkeld, 1542-7. The door of the sacristy remains in the south choir aisle.

2. The monuments include effigies of Bishops Everdon (d. 1254) and Weldon (d. 1362); the brass of Bishop Bell (d. 1496); and the tomb of Prior Senhouse (d. 1520), on which certain rents were paid.

3. Among many interesting relics here may be mentioned two copes of the fifteenth and sixteenth century; and an aumbry. The library contains some MSS. on local history.

4. Among the eminent bishops occur Sylvester de Everdon (d. 1254), Lord Chancellor; De Kirkby (d. 1352), who defeated Earl Douglas in battle; Merks (deprived 1399), who enjoys the scenic fame of Shakespeare; Oglethorpe (d. 1559), who crowned Elizabeth, wearing Bonner's borrowed mitre and robes; Archbishop Usher; the learned historian Nicolson; and Douglas, Goldsmith's friend, and the editor of Cook's Travels. Paley

was archdeacon, and Comber dean. Percy, Bishop of Dromore, caught here his love of border minstrelsy.

5. The dimensions of the church internally are 211 ft., formerly 321 ft.; nave, 39 (originally 96) $\times$ 64 + 53 ft.; transept, 114 $\times$ 28 + 52 ft.; eastern arm, 138 $\times$ 72 + 72 ft.; tower, 35 $\times$ 35 + 130 ft.

6. The see, April 11, 1133, was founded by Henry I. by the advice of Athelwold. Henry II. received knighthood before the high altar from David, King of Scots, in 1153. In 1315, the canons gallantly defended their church against the Scots, but three years after it suffered greatly by fire. Cardinal d'Espagna excommunicated Robert Bruce at the high altar. In November 1306, Edward I. held a Parliament in the refectory. Edward III. offered up his litter before the high altar, and mounted his charger at the Priory gate on his last march to Scotland. In 1646, Colonel Leslie and the Scots destroyed the nave and conventual buildings. The church in 1745 was used as a prison for the captured followers of Prince Charles Edward.

7. The conventual buildings are represented by portions of the walls of the undercroft of the dormitory and dark cloister; and the doorway of the vestibule of the chapter-house on the east; and on the south by the Late Perpendicular refectory (79 $\times$ 27 ft.), 1484-1500. It stands over an Early Decorated undercroft in two alleys, and retains a pulpit, and canopied niches in the north wall. The prior's lodge has a tower built in 1507, and some early cellarage, and is detached on the west side. The great gate-house, 1527, stands on the north-west: the cloisters formed a square of 75 ft. Tobereglory Priory, co. Down, was a cell of Carlisle.

BRISTOL. ST. AUGUSTINE'S.—The church is well seen on the north side from the College Green. It possessed the right of sanctuary. The Norman nave was probably removed by Abbot Elliot with the intention of rebuilding it, the design being cut short by his death in 1526, and the Dissolution. (According to Speed's map, it had two western towers, and was of four bays, 1155-70). The exterior is plain: the aisles are raised to a level with the central avenue: their large windows

compensated for the want of a clerestory. The east window is large and good, and the arcaded central tower massive, and not without dignity. The interior is characterised by lightness, some singular features, and richness in detail. The choir and presbytery, of five bays, have aisles; the easternmost bay formed the procession-path. There is an elder Lady Chapel on the north side, opening out of the transept, and an eastern Lady Chapel. The south wing has an eastern chapel, very late Decorated, and on the south of the presbytery are the Berkeley Chantry Chapel and the sacristy, over which was a watcher's chamber. The fireplace for baking altar-breads, a niche for a cresset, drains and aumbries, remain in this interesting building. The stalls very probably were originally arranged immediately eastward of the crossing. The curious drop tracery of the vaulting, like carpentry in stone, resting on horizontal buttresses, or arched beams, so as to resist the thrust of the vaulting; and the stellated canopies of eight monumental recesses are unique. The vaulting, which unites lightness, novelty, and elegance with strength, evinces great ingenuity and skill in masonry, whilst it remedies the defect of even height in the alleys. The arches unite with the vaulting, and having no wall above, the light proceeds wholly from the east and side windows. The east window, of nine lights, 30×25 ft., contains some Jesse glass, like four other of the lateral windows; it dates about 1320; below it is a reredos of three canopied niches of the time of Edward I.; the cresting was added 1533-7. The three Austin Canons' churches, Carlisle, Bristol, and Oxford, have all been equally unfortunate in the treatment of their naves.

2. The principal monuments are those of Abbots Knowle, d. 1332; Newland, or Nailheart, d. 1515, and Gwillim, d. 1553; Bishop Bush, d. 1558; a cadaver; three Lord Berkeleys, d. 1243, 1281, 1321, Maurice and Isabel, d. 1326; two Newtons, d. 1509, 1666; Abbot David, d. 1234, a head in high relief; and a Norman coffin-slab, with the Descent into Hell. Sterne's 'Eliza,' d. 1778, is buried here. Bishop Butler's epitaph is by Southey.

3. The silver candlesticks were taken from the Spaniards at Paola in 1712.

The library was destroyed in the riots of 1831.

4. Among the bishops occur Trelawney, Butler, Newton, and Robinson, 1710-3, the last bishop, who was an ambassador, and Lord Treasurer; Hakluyt was a prebendary.

5. The dimensions of the cathedral are as follow:—internally, 171·9 ft. (were 220 ft.); nave was 106·8 × 73 + 55; transept, 118 × 29 + 55 ft.; eastern arm, 90 × 72 + 55 ft.; the elder Lady Chapel, 39 × 28 + 52 ft.; tower, 34 × 34 + 100 ft.; chapter-house (was 72), 43 × 25 + 26 ft.; the cloisters (were 90) × 8 + 14 ft.

6. The church was founded in 1142 by Robert Fitzhardinge, Provost of Bristol; on Easter Day, 1148, six canons regular, from Wigmore, took possession. Between 1142-8, the greater portion of the transept, the lower part of the tower piers, and a small staircase in the north aisle, were built. The choir was rebuilt, 1306-22, with its aisles. The upper portion of the walls in the Early English elder Lady Chapel (1186-1205), with the vaulting and east window, date 1237-64. The first mitred abbot, J. Snow, 1332-41, continued the works, the Berkeley Chantry Chapel and sacristy, the east chapel of the south wing, the western bay of the south choir aisle, and Decorated work in the otherwise partly Norman and Early English transept. Abbot Hunt, 1473-81, added the eastern Lady Chapel. 'The good abbot,' Newland, 1481-1515, rebuilt the tower. He groined the north wing of the transept, partly built, 1237-64, adding the lateral arches and east window, new choir screens, and a reredos in the north aisle. The south arm, which has vaulting, 1515-26, and tower, date 1472-91; the thirty-four stalls, with carved misericords, date 1516-26. The church is built of red sandstone and yellow limestone (magnesian). In 1238, the Bishop of Worcester forbade the canons to fly like bees out of the choir as soon as service was over, and in 1320 took away their hounds out of the kennels. Edward IV. lodged in the abbey in 1474, and Henry VIII., in 1526, went with the convent in procession 'round the great

green called the Sanctuaries'; once a year the choir is strewn with sweet rushes.

7. In the earlier days, when it was still open, the view towards the hills and river Avon must have been pleasant from the conventual buildings, as they stood upon rising ground. There were two cloisters, the upper and lower, or infirmary cloister (75 ft. square); they were built 1516-26. A portion of the north and east walls of the great cloister, with debased tracery, remain. On the east is the vestibule of the chapter-house, with three large round-headed arches, which opens into the fine chapter-house, 1155-70: its apse has been destroyed; but the richness of its ornamentation makes it still one of the very finest of its period. The Early English doorway of the refectory remains in the south alley. The Abbot's gate, 1142-8, remains in the Lower Green (*viridis placea*). The Abbey gate-house, Transitional Norman, 1155-70, was re-cast, with an upper storey added, 1515-26: it has canopied niches, with statues and images, and a noble archway and postern. On the east side was the guest-house.

OXFORD. ST. FRIDESWIDE'S.—This church was far eclipsed by the earlier cathedral of Osney, and further underwent a curtailment of four bays of its nave by Cardinal Wolsey. A nunnery church, (rebuilt by King Ethelred after its destruction in 1002 with the Danes, who had taken refuge in it), was attached early in the twelfth century to a house of Austin Canons. The exterior is neither lofty nor rich; the dimensions are small, and the ground-plan is confused. It consists of a nave and eastern arm with aisles, and a small projecting sanctuary at the east end: the north arm has an eastern aisle, and two collateral chapels, St. Frideswide's, and the Blessed Virgin Mary's, of equal length with the north aisle of the choir and presbytery: the south wing has an eastern chapel of St. Lucy. It is Late and Transitional Norman, was begun in 1160, and consecrated in 1180: the tower dates before 1172; the upper part and spire are Early English, 1220. St. Frideswide's Chapel, the outer one on the north side, dates c. 1346. The Lady Chapel was founded by the Montacutes about 1289; the

clerestory and vault of the east arm were added by Wolsey. The church can be only seen to advantage from the canons' gardens: on a coign of the buttress of St. Lucy's Chapel there are ancient sculptures of the Fall, the Faith of Abraham and Isaac and Ishmael.

The nave retains four out of seven bays. The massive pillars are alternately round and octagonal. Lofty arched recesses are carried up over the arches of the ground storey and the triforium (there is a similar design at Romsey and Dunstaple). The ceiling is of Perpendicular date. There is stained glass (of the same date as in the north wing), 1634, in the north aisle, and glass, c. 1700, in the south aisle; they have Early English vaulting and windows. The original Great Tom was brought from Osney, which once boasted the sweetest ring of bells in England.

The north window of the transept has some glass of the fourteenth century. The Early English Lady Chapel was built in the middle of the thirteenth century in this subordinate position, because the city wall prevented any extension of the church eastward. The Decorated Chapel of St. Frideswide retains the watching-loft of three tiers of Perpendicular work, 1422-60, standing on a basement of stone. Four lamps constantly burned before the shrine. The desks and stalls are of Wolsey's time: there is some glazing, c. 1289. The body of St. Frideswide was twice translated, first in the king's presence in 1188, and again on September 10, 1289.

In 1264 Henry III. defied the prophecy denouncing ill to any English king who visited this church, and knelt at the fatal shrine. St. Lucy's Chapel, eastward of the south wing, built 1330-44, has a beautiful Flamboyant window.

In the north aisle of the choir a window has glazing, c. 1700; in the south aisle the glass represents Osney Abbey as it stood in 1558. Wolsey's fine vaulting of the eastern arm has remarkable pendants like lanterns for lights. Canopied figures are introduced under the choir arch.

2. The monuments include effigies of a prior of the time of Edward II., Lady Elizabeth Montacute, d. 1353, and Sir J.

Noers, d. 1425; and several brasses, 1452–1460; and memorials of Bishop Berkeley, of Cloyne, the metaphysician, d. 1753, and Tanner, the antiquary, d. 1775; Pococke, the Orientalist, d. 1691, and Robert Burton, author of the ‘Anatomy of Melancholy,’ d. 1639. The prior’s lodge was attached to the second stall.

3. Among the bishops occur Skinner, who ordained more than one hundred clergy in one day in Westminster Abbey during the great rebellion, Hough, and Potter; Henry Hammond, R. South, Kennicott, Edward Burton, Hyde, Buckland, Dean Aldrich, and Dean Gaisford, were members of the cathedral.

4. The dimensions of the cathedral, internally, are 155·6 ft. (203 ft. when complete); nave, 52 (was 102) $\times$ 52·10 + 45·6 ft.; transept, 120 $\times$ 38 ft. north, 245 + 37·6 ft. south; east arm, 80 $\times$ 52·10 + 37·6 ft.; lateral north chapel, 47 $\times$ 20 + 25 ft.; chapter-house, 54 $\times$ 23·9 ft.; cloisters, 90 $\times$ 12 ft.

5. The cloisters, built by Bishop Sherborne, 1499–1505, retain the east and part of the north alleys. A Transitional Norman door opens into a beautiful chapter-house of the first half of the thirteenth century. It contains a Flamboyant chest. The refectory, Perpendicular, is converted into rooms, but the traces of the reader’s pulpit may be seen on the south side from the outer court, formerly the quadrangle of the infirmary.

Cathedrals of Recent Foundation, formerly Collegiate Churches.

MANCHESTER. SS. MARY, DENYS, AND GEORGE.—Founded by the rector, Thomas de la Warre, was made a collegiate church in 1422. It has a series of Perpendicular chapels built outside the aisles: the principal being the Ely chapel, with a sacristy on the north side, built by Bishop Stanley, 1513. There is a very small chapter-house on the south side: two rood-turrets mark the junction of the nave and choir, each of which has six bays. The shallow Lady Chapel is at the east

end. The tower has been rebuilt. The ceiling of the nave dates from the latter half of the fifteenth century, that of the eastern arm is later and richer. Warden Huntingdon 'built anew the chancel,' that is, the ground storey; the clerestory, probably, was erected 1481-1515. The thirty canopied stalls have carved misericords, and occupy two bays of the choir, which is entered under a rood-screen with a central doorway. The presbytery is enclosed by screens. The transept formed chapels. A wooden credence-table is preserved here.

The church measures, internally, 215 × 112 ft.; the tower is 140 ft. high.

Dr. Dee was once warden: when the church was made a cathedral the warden and fellows became a dean and canons.

RIPON. SS. PETER AND WILFRID.—The church, which is seen to the best advantage from the river-side on the south-west, stands upon the site of an ancient basilica erected by St. Wilfrid: the crypt remains. In the eleventh century there were secular canons here, and the minster was rebuilt, at an expense of 1,000*l.*, by Archbishop Roger Pont l'Eveque, 1154-81. The Norman portions, the chapter-house and sacristy, built over a crypt, date from the time of Archbishop Thurstan, 1119-39. The choir and presbytery date 1280-97, and with the fine east window, of seven lights, 51 × 25 ft., were contemporary with Guisborough. In 1337 the Scots set fire to the church. The Lady loft, standing over the chapter-house and sacristy on the south side of the eastern arm, was added in the middle of the fourteenth century: the low central tower and south bays of the choir are later. The nave dates 1502-39. The church is built of coarse sandstone and magnesian limestone from Smawse quarries near Tadcaster.

The Early English front, 103 ft. high, has tiers of windows in groups of five, above three portals: on either side are arcaded towers, which lost their spires in 1664. The central spire, 120 ft. high, fell in 1615. The clerestory of the nave is very lofty and broad. At either end are remains of the earlier church of Roger: the intermediate portions are Perpendicular.

Two fonts, Norman and Perpendicular, remain. The western arch of the crossing is rendered very unsightly by a clustered pillar on the south-west, cutting across the curve. Under it extended the rood-beam; and its brackets still remain on the pillars. The present rood-screen, 19 ft. high, stands under the eastern arch of the crossing, and dates c. 1460; the thirty-two stalls with their misericords were set up 1489-94; at the east ends they have small pierced quatrefoils provided with slides for oral communication. The south-east turret of the choir aisle contains a garderobe, which was connected with the anchorage of a recluse.

The transept has an eastern aisle for chapels. In the north wing, near St. Andrew's Chapel, which retains its ablution-drain, is an early Perpendicular pulpit, which has been removed from a pillar: the south wing is Perpendicular. There is a lavatory next the sacristy. The shrine of St. Wilfrid stood under an arch on the north side of the presbytery, near the high altar. There is a water-drain on the south side.

2. The monuments include a grey tomb, with figures of a man and a lion, no doubt a memorial of preservation, like that still commemorated in the 'Lion Sermon' in a London church; and two effigies of Markenfields of the fourteenth and fifteenth century.

The library contains a book of 'Travellers' in French and English, De Leen's Chronicle, 1493, and Caxton's edition of 'De Consolatione,' and some glass of the fourteenth century.

3. In the chapter-house some sculptured portions of the reredos are preserved.

4. Archbishop Bramhall was a prebendary. From the Basilica, colonised from Old Mailros, St. Willibrord, the apostle of Friesland, set out on his noble mission; St. Cuthbert was its hostillar; St. Wilfrid established here a monastery of Benedictines in 705, and was buried in it October 12, 709. Ripon was a see created by Archbishop Theodore, but it lasted for only the single episcopate of Eadhed, 678-680.

5. The dimensions of the cathedral are, internally, 275 ft.;

nave, $134 \times 87 + 88.6$ ft.; transept, $132 \times 36 + 88$ ft.; eastern arm, $99.6 \times 66.8 + 79$ ft.; chapter-house, (34.8×18.8 ft.); and sacristy, (28×18.8 ft.), $62 \times 28 + 18.8$ ft.; west towers, $30 \times 30 + 110$ ft.; central or Wilfrid's tower, $33.6 \times 32.5 + 110$ ft..

St. Wilfrid's crypt, $11.3 \times 7.9 + 9.4$ ft., retains niches with funnels for cressets; one on the west has a deep basin; and another on the west retains a large niche for relics. On the north-east side is the 'needle,' the ordeal for jealousy, through which, if a woman could not pass, 'she was pricked in her reputation.' It is simply a niche pierced through the wall; two passages served for entrance and egress of pilgrims. Below the chapter-house and sacristy is another crypt, which has long been used as a charnel-house.

St. Wilfrid's banner, with those of St. Peter of York and John of Beverley, were carried out to the battle of the Standard in 1138. At the beginning of the fifteenth century the staff of St. Columba, which he exchanged with St. Kentigern, was preserved in the treasury. King Athelstan gave the right of sanctuary to the church, as a thanksgiving for a victory over the Scots, and the bounds were marked by four crosses. On November 19, 1569, in the rising of the North, mass was sung at the altar; and, until the close of the last century, the minster had 'one continual blaze of light all the afternoon from an immense number of candles,' on the Sunday before the Feast of Purification or Candlemas Day.

Modern Cathedral and Parish Church.

TRURO. ST. MARY'S.—A parish church of three parallel alleys of the time of Henry VII., with a modern western steeple; the outer walls are panelled. It is rich Perpendicular, built of Roborough stone, with a Jacobean ceiling. It has honorary canons.

Cathedral Church in Ruins.

ST. GERMAN'S, PEEL, ISLE OF MAN.—Stands within a castle. It is a small cruciform church without aisles, with a Decorated nave and transept, a late Early English tower, an Early English choir, c. 1232–49, over a barrel-vaulted crypt, which was the prison of Eleanor, Duchess of Gloucester, 1440–54. The dimensions are, 114 ft. 6 in.; nave, 52 × 20 ft.; choir, 36·4 × 20 ft.; transept, 68 × 19 ft.

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